

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, MARCH, 1910

NUMBER 3

FORTIETH ANNUAL REPORT OF THE TRUSTEES OF THE MU- SEUM FOR THE YEAR ENDING DECEMBER 31, 1909

THE function of this Annual Report is to summarize the history of the Museum during the past year in such form as to admit of ready comparison with the reports of previous years, and to place its most important events in proper perspective.

Chief among these events is the loss by death of no less than seven of our elective Trustees, one third of the entire number.

This death roll includes our two Vice-Presidents, Darius Ogden Mills and John Stewart Kennedy; our Treasurer, John Crosby Brown; two members of our Executive Committee, Charles Stewart Smith and William Mackay Laffan; a former Vice-President, Rutherford Stuyvesant; and our architect, Charles Follen McKim. All of them were active and efficient members of our Board and all of them endeared themselves to their fellow Trustees by long years of service with a common purpose and in a common cause.

Trustees have been elected to fill four* of these vacancies, three remained unfilled at the close of the year.

The new Trustees elected are George F. Baker, George Blumenthal, Howard Mansfield, and Henry Clay Frick.

Howard Mansfield was elected to the post of Treasurer in October, and Robert W. de Forest to the Vice-Presidency left vacant by the death of Mr. Kennedy in December.

* At a meeting of the Trustees held February 21st, Frank D. Millet was elected a Trustee to fill one of these vacancies.

It is not alone among the elective Trustees that there have been changes in the Board. All of the present *ex-officio* Trustees are new members. Frederick Dielman ceased to be a member of the Board by reason of his declining reelection as President of the National Academy of Design, and was succeeded by John W. Alexander, its new President. Mr. Dielman's service had been in no sense perfunctory as is often the case with *ex-officio* members of boards. He has been a regular attendant at our meetings for more than ten years, and latterly he has been a member of the Committees on Paintings and Purchases. The new city administration brings into the Board our Mayor, the Hon. William J. Gaynor; our Comptroller, the Hon. William A. Prendergast; and the President of our Park Board, the Hon. Charles B. Stover, from all of whom the Museum has every reason to expect the same active coöperation which it has received from our city officers in recent times.

Other events of the year which stand out prominently are the special exhibition of contemporary German art; the Hudson-Fulton Exhibition, which brought to the Museum as notable a collection of seventeenth-century Dutch art as has ever been assembled anywhere; the completion of our new extension on Fifth Avenue, in which these special exhibitions were held, and the completion of the new wing for Decorative Arts which is in process of arrangement and has not yet been opened to the public.

The generous legacies of Frederick C. Hewitt of Owego, and of our late Vice-President, John Stewart Kennedy, from each of whom the Museum has already received more than a million dollars, should

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

also be noted. It is illustrative that the first-named legacy should have come from a gentleman whose interest in the Museum, long standing as we now find it to be, was never made known to our Trustees even by an application for membership, and that he was led to make the Museum his residuary legatee by watching the interest manifested in our collections by the crowds of working people whom he found visiting the Museum on Sunday afternoons, while the last-named legacy came from one of our older Trustees whose appreciation came through long service on our Board.

Not the least noticeable event of the year is the great progress made in the rearrangement of our collections under the direction of the skilled members of our staff, which is set forth with some detail in following pages of this report.

STATISTICAL

ATTENDANCE

The attendance for the year 1909 was the largest in the history of the Museum, partly due to the two special exhibitions already mentioned and partly to the normal increase of students and visitors. The total was 937,833, as compared with 817,809 during the previous year. Of this number 5,857 were students.

MEMBERSHIP

The members now number 3,322, divided as follows:

Fellows in Perpetuity.....	311
Fellows for Life.....	148
Fellowship Members, contributing \$100 per annum.....	77
Sustaining Members, contributing \$25 per annum.....	261
Annual Members, contributing \$10 per annum.....	2,525

After the deduction of loss through death and resignation there was a net increase of 200 members over the number of the previous year.

From the list of our Honorary Fellows for Life we have lost by death Professor Charles Eliot Norton, of Harvard University, the distinguished scholar who has been associated with the Museum since

1880, and George A. Lucas, of Paris, an eminent collector and generous friend, who has been a member since 1889.

The Trustees have elected as Honorary Fellows during the year the following named persons:

JOHN SHAW BILLINGS
HERMAN C. BUMPUS
FREDERICK DIELMAN
FREDERICK R. KALDENBERG
LUKE VINCENT LOCKWOOD
GASTON MASPERO
WILLIAM FRANCKLYN PARIS
MISS MARY PARSONS
CHARLES D. WALCOTT

The following names have been added to the roll of Benefactors in recognition of the extent and value of gifts received:

EDWARD D. ADAMS
FREDERICK C. HEWITT
JOHN STEWART KENNEDY
MARGARET OLIVIA SAGE
(MRS. RUSSELL SAGE).

EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$285,965.20. The city contributed \$200,000 toward the payment of this amount. \$11,622.50 was received from admissions on pay days. The balance was made up from membership dues, interest on general endowment, contributions of members and Trustees, and from other sources. The year closed with a small surplus.

The amounts received from the legacies of William R. Sands and Emma A. Tillotson, as well as from persons who qualified for corporate membership, aggregating \$35,422.50, have been carried to the general endowment fund.

The amounts received from the legacies of Frederick C. Hewitt and John Stewart Kennedy have, until further action of the Board of Trustees, been established as memorial funds for the purchase of objects of art.

THE STAFF

The only changes in the official staff of the Museum have been the appointment of Garret Chatfield Pier and Joseph H. Breck, who have heretofore been general

assistants, as Assistant Curators of Decorative Arts, and of Arthur C. Mace and Herbert E. Winlock, who were associated with the Museum's Egyptian explorations which have been made possible by the generosity of our President, as Assistant Curators of Egyptian Art.

Our Director, Sir Purdon Clarke, has remained abroad during the latter part of the year under the extended leave of absence accorded to him by our President, and our Assistant Director, Mr. Edward Robinson, has been Acting Director during his absence.

ACCESSIONS

The accessions numbered 8,487 objects of art. Of these 1,438 were by gift or bequest and 7,049 by purchase. In explanation of this large number it should be noted that they include two large collections of small objects, the Blackborne collection of laces and the Fishbach collection of textiles. Of the accessions by bequest or gift, 30 were paintings and 7 sculptures. Of the accessions by purchase, 25 were paintings and 26 sculptures.

Among the more important accessions should be noted a magnificent Spanish altarpiece in alabaster, of the Transition Period from the Gothic to the Renaissance, the gift of our President, Mr. J. Pierpont Morgan; the Blackborne collection of laces, one of the best private collections, containing nearly 700 pieces, acquired by subscription of members; three rich French tapestries of the early fifteenth century, and a Burgundian tapestry of the middle of the same century, acquired by purchase; the Bolles collection of American furniture and household art, the gift of Mrs. Russell Sage; and, among the pictures, *The Heart of the Andes*, by the late Frederic E. Church, the bequest of the late Mrs. David Dows; *Oxen Fording the Stream*, by Von Zügel, one of the notable pictures of the German Exhibition, the gift of Mr. Adolphus Busch; and the *Muse of Painting*, by John La Farge, given by Mr. J. Pierpont Morgan and Mr. Henry Walters.

Noteworthy also are three Greek marbles, and other objects added to our collection of Classical Art.

DEVELOPMENT AND ARRANGEMENT OF OUR COLLECTIONS

The past year marks a great advance in the development and arrangement of our collections, and this advance should be separately noted in connection with our different departments.

DEPARTMENT OF EGYPTIAN ART

The Department of Egyptian Art has made a considerable advance in the scope of its collections during the year, principally through the results received from the work of the Museum's Expedition in Egypt. The programme of excavation carried out by the Expedition during the season of 1908-9 was in continuation of the work of the previous year on its concessions at the Pyramids of Lisht and the Oasis of Kharga.

At Lisht the work centered chiefly in the clearing of the pyramid-temple of King Sesostris I, of the twelfth dynasty. The excavation was begun on the eastern front of the temple and gradually carried back to the rear through large mounds of debris under which the construction lay buried. A force of one hundred and fifty to two hundred and fifty men, according to requirements, with a double line of railway, was engaged continuously in the work from February 1st until the end of June.

As is very generally the case in the excavation of Egyptian structures of this type, the temple was found to have been pulled down at some later period and a part of its material removed for the construction of other buildings, but it was sufficiently preserved to make it possible to determine its plan and principal architectural features and thus to prove its relation in type to the earlier pyramid-temples of the fourth and fifth dynasties. A large amount of the painted relief-sculpture from the temple walls was also recovered, which exhibits an unusually perfect preservation of color owing to the considerable depth of clean sand and debris by which it had been protected. A lion's head of heroic size in limestone, which originally had served as an exterior ornament on the temple, was found in the position in which it had fallen.

The total results of the season's work at Lisht form a distinct contribution to the history of Egyptian art during the Middle Empire, and the material thus added to our collection places it in a unique position in its representation of that period.

At the Oasis of Kharga a force of about one hundred and forty workmen were employed from January until April in the continuation of the excavation of the Christian Necropolis and a section of the ancient city of Hibis. Here the work yielded results illustrative of the later period of Egyptian civilization, such as a horde of bronze coins of the joint reigns of Diocletian, Maximian and Constantius, several types of plaster statuettes, small bronzes of Osiris and Harpocrates, terracotta lamps and pottery, and objects in glass and glaze.

At Thebes a third branch of the Expedition continued the work, begun in 1907, of copying in color a number of the best preserved painted tombs at Sheikh Abd el Gurna. Copies of three of these, in full scale, are now nearly completed and will be reconstructed in the Museum in due course.

Through a plan of coöperation with the Smithsonian Institution, the Expedition had in the field this year the services of Dr. A. Hrdlicka, who carried on an examination of the skeletal material resulting from the excavations at both Lisht and Kharga. His valuable observations are to be embodied in a report on the subject to be published by the Smithsonian Institution.

Out of the income from the Rogers Fund there has been purchased for the department a series of seven "Fayûm" portraits, painted in encaustic on wood, and a full-length portrait on linen. These are important examples of Romano-Egyptian art of the second century A.D.

During the present winter of 1909-10 the Egyptian Expedition, with five of its members, is engaged in the clearing of the Temple of Darius at Kharga. This has been undertaken with the coöperation and assistance of the Egyptian Government. At the same time there is being carried out in the Museum a complete rearrangement of the Egyptian collection and the installa-

tion, in the rooms on the main floor of the new Fifth Avenue wing, of both the older part of the collection previously exhibited and the new material resulting from the work of the Expedition during the past three years. The new arrangement will be a chronological one. Beginning in the present Accessions Room with the illustration of Prehistoric and Early Dynastic art, the series will continue in chronological sequence, and after completing the circuit of the wing, end in Gallery 6, on the west side of the Fifth Avenue hall, with the representation of the Græco-Roman and Early Christian art of Egypt. It is hoped that the collection may be opened for exhibition during the summer of 1910.

DEPARTMENT OF CLASSICAL ART

The Classical Department has been very fortunate in its acquisitions this year, especially as regards sculptures. Of the ten Greek and Roman marbles acquired during the year at least three would be regarded as of first-rate importance in any collection, however rich. These are the statue of the Old Market Woman, described in the BULLETIN at the time when it was placed on exhibition; the remarkable, life-size figure of a Crouching Lion, a Greek work of the fifth century B.C.; and a fragment of a Crouching Venus, of about the same size as the famous one in the Louvre, somewhat more broken, but superior to it in workmanship. Scarcely less important is the life-size fragment of a statue of a Seated Philosopher, signed by the otherwise unknown sculptor, Zeuxis. Space forbids mention in detail of the others, each of which is, however, a valuable addition to our small collection of ancient sculptures. In connection with these acknowledgment should be made to Mr. James Loeb and an anonymous friend of the Museum, who contributed generously toward their purchase; and to Mr. Loeb also for his gift of a beautiful Greek marble head of a girl. The other objects purchased for this department include nineteen bronzes, counting as one item fifteen small animals, etc., which evidently formed part of a composition representing a farmyard; thirty-one Greek vases, among them nineteen which

were found together, and apparently constituted a table service; nine Greek terracottas, and one fragment of a stucco wall decoration, with two figures in relief. With the exception of the Old Market Woman, these purchases were not received at the Museum until the end of December, but they are now on exhibition, and will be described and illustrated in the *BULLETIN* in due course. The collection is at present still further enriched by Mr. Morgan's loan of his marvelous bronze figure of Eros from Boscoreale, which forms the central ornament of the new Boscoreale Room, and also by his loan of the Greau collection of glass, consisting of about 2,500 pieces, which with the Marquand-Charvet collection, and the glass in the Cesnola and Moore collections, will enable us to make a display of ancient glass that is probably unequaled in any other museum. A special room for this will be provided during the coming months.

The most important piece of work accomplished by this department during the year has been the thorough examination, classification and rearrangement of the pottery and sculptures in the Cesnola collection of Cypriote antiquities. Appreciating the fact that this collection has been for many years a subject of discussion among archaeologists, it was Mr. Robinson's wish that it should be examined under the direction of a disinterested authority whose judgment would be accepted by scholars as final, and that its rearrangement should be based upon the results of the most recent investigations in Cypriote archaeology. This desire was cordially supported by the Trustees, and they have been fortunate in securing the services of Professor John L. Myres, of the University of Liverpool, under whose personal guidance the work is now nearly completed. The large gallery containing this part of the Cesnola collection will soon be open to the public in its new arrangement, by which it will be found to have gained immensely in interest to the last visitor as well as the specialist. Professor Myres has already published in the *BULLETIN* some of his conclusions regarding the quality of the collection, and it is gratify-

ing to note that his investigations have confirmed the judgment of the early Trustees in their first important purchase for the Museum.

The sculptures and vases of the classical collections have also been rearranged this year, the former in the gallery occupied until recently by Greek vases, at the south end of the Fifth Avenue front, while the vases have been transferred to the south side of the old building, by the Central Park entrance. Formerly this entrance opened directly into a large exhibition room, without lobby or vestibule, but a lobby has now been constructed inside the doorway, leaving a fair-sized gallery on either side, and in the two rooms thus formed the Greek and Etruscan vases are being installed, an arrangement which brings them into direct connection with the Cypriote collection, where they logically belong. In the new sculpture room, statues, reliefs, and busts hitherto scattered have been brought together, and the room is now practically full. The space needed immediately for the growth of the collection has been provided by changes in the adjoining "Boscoreale" Room. A small L has been built out into the area adjoining this room for the accommodation of the *cubiculum* or chamber from Boscoreale which has hitherto been set up in the middle of the floor, where the beauty of the frescoes was greatly obscured by insufficient light. In their new quarters they have excellent light from above; and with a mosaic floor copied from that of the original room, and the bronze Eros in the center, this *cubiculum* has now become one of the most attractive features of the Museum.

The collection of reproductions of prehistoric art in Crete, Mykenæ, etc., which has achieved great popularity, has been increased by a full-sized copy of the famous "Cup-bearer" from the palace at Knossos, and by several copies of other frescoes from the same site, all by the skillful hand of Mr. E. Gilliéron, who is still engaged in copying for us, as well as for the Ashmolean Museum at Oxford, the more important examples of early Cretan art.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DEPARTMENT OF PAINTINGS

In addition to the regular routine work in the Department of Paintings the two special exhibitions mentioned elsewhere have been held: the Exhibition of Contemporary German Art from January 4th to February 22d, and the loan Exhibition of Dutch Paintings of the seventeenth century in connection with the Hudson-Fulton Celebration, from September 20th to November 30th.

A temporary exhibition of some of the drawings belonging to the Museum was open to the public in July and August. The works shown were the drawings acquired in the last three years together with examples chosen from the collections given by Mr. Cornelius Vanderbilt in 1880, and by Mr. Cephas G. Thompson in 1887.

Galleries 17 and 18, in which are placed the pictures of the Wolfe collection, have been repainted and the pictures rearranged. Inasmuch as this collection has increased largely from purchases out of the Wolfe Fund income since its installation in these galleries, and as the crowded condition prevented the pictures from being seen to advantage, it has been deemed advisable to space the paintings more openly.

Progress is being accomplished in the work of grouping the Museum pictures according to schools.

Among the important acquisitions by gift during the year are: eleven American paintings, including examples of the work of Blakelock, Twachtman, Ryder, and Davies, from Mr. George A. Hearn; two cassone fronts, School of Pesellino, from Mr. J. Pierpont Morgan, "The Muse of Painting," by John La Farge, given by Mr. J. Pierpont Morgan and Mr. Henry Walters; "Oxen Fording the Stream," by Von Zügel, given by Mr. Adolphus Busch; "Portrait of Henry Clay," by S. F. B. Morse, given by Miss Grace H. Dodge.

The Department has been fortunate in the matter of loans, Mr. J. Pierpont Morgan having lent sixteen Dutch pictures of the seventeenth century, which formed part of the Hudson-Fulton Exhibition, in addition to many other interesting works. Mr. Slater has lent his two Dutch pictures

which were shown in the Hudson-Fulton Exhibition. "The Dead Christ with Angels," by Manet, and "The Woman with the Parrot," by Courbet, have been lent anonymously.

The pictures purchased during the year include works by Lorenzo Monaco, Lorenzo di Credi, Montagna, Bronzino, Gerard David, etc. Prominent among the modern works purchased are: "The Sleep of Diana," by Corot, "Don Quixote," by Daumier, the sketch for the "Raft of the Medusa," by Géricault, and "Mother and Child," by Mary Cassatt.

The following is a complete list of the American paintings acquired in 1909:

BY PURCHASE:

Portrait of De Witt Clinton.....	S. F. B. Morse
Sand Dunes near Lelant	W. E. Schofield
On the Thames.....	Frank M. Boggs
A Chapter from the Koran.....	William Sartain
Happy Valley.....	F. Ballard Williams
Meditation.....	J. G. Brown
Harvest Scene.....	Winslow Homer
Mother and Child.....	Mary Cassatt
The Curfew Tolls the Knell of the Parting Day.....	A. P. Ryder
Smugglers' Cove.....	A. P. Ryder
Psyche.....	Sargeant Kendall

BY GIFT:

The Deluge.....	Washington Allston
Portrait of Henry Clay..	S. F. B. Morse
The Pipe Dance.....	Ralph Blakelock
The Waterfall.....	J. H. Twachtman
Yellow Roses.....	E. M. Scott
Roaring Forties.....	F. J. Waugh
Early Morning—Venice..	W. Gedney Bunce
Autumn Uplands.....	Bruce Crane
Dream.....	A. B. Davies
Wood-Cart.....	Louis P. Dessar
Isles of Shoals.....	Childe Hassam
Catskills.....	De Witt Parshall
The Bridge.....	A. P. Ryder
The Muse of Painting..	John La Farge
Landscape.....	A. F. Mathews
Adirondack Lake — Morning.....	William Hart
Merced River—Yosemite Valley.....	A. Bierstadt
Portrait of Edward G. Kennedy.....	J. A. McN. Whistler
August.....	Charles H. Davis
Boulogne Harbor.....	H. G. Dearth
Return of the Redwing..	Allen B. Talcott
Opalescent River.....	Gardner Symons

BY BEQUEST:

Heart of the Andes....	Frederic E. Church
------------------------	--------------------

DEPARTMENT OF DECORATIVE ARTS

A new arrangement—more instructive and more æsthetic—of the whole department has been planned and will be finished within the next two or three months, which will make it easier for the public to find its way through the collections. Eastern Art will be separated from Western Art, and will occupy the larger part of the second floor of the Fifth Avenue side of the Museum. Western Art—European and American—will be placed in the new wing (Addition F) which has been built especially for the housing of the Hoentschel collection, partly lent and partly given by Mr. J. Pierpont Morgan, and will contain this collection, combined with other material of a similar character.

In the new arrangement the various materials of one period are being grouped together (ceramics, furniture, metalwork, textiles, etc.) and the periods are arranged chronologically. Eastern Art is arranged as follows:

On coming up the main staircase of the Museum and turning to the left we find (1) Japanese Art, ceramics, lacquers, bronzes, etc., corresponding to the Japanese Armor on the other side (2) Chinese Art; (a) the Morgan Gallery containing porcelains; (b) on the three sides of the galleries the collections belonging to the Museum, arranged chronologically; (c) the Bishop collection of jade. Adjoining this latter room will be found the Charles Stewart Smith collection of Japanese Art. The three rooms on the left of Addition E will contain the arts of the near East: (1) Sarcenic Art, Syria and Asia Minor; (2) Persia; (3) the Moore collection, which is largely composed of the arts of the near East.

Western Art is being arranged in the new Decorative Arts wing (Addition F). The details of arrangement will be published later in connection with the opening of this wing.

A new system has been introduced for the arrangement of the textiles, as it is impossible to show all of the pieces in our textile collection, and it has been considered necessary to set apart a room in the basement for the purpose of study, which

will be open for the public. In this room the textiles will be kept in cases and will be mounted on frames so that they can be used at any time for the exhibition cases upstairs. The main exhibition of laces and textiles will be in the two remaining rooms on the east side of Addition E. The collections will be arranged chronologically, as far as it is possible, and they will be displayed to much better advantage in the added space offered by these new galleries. There will be shown, also, some especially important pieces in the new rooms in the wing devoted to Decorative Arts (Addition F) which will illustrate the relation between textiles and other works of art of the same period.

As mediæval sculpture is comparatively well represented, especial attention has been given to enlarging the collection of renaissance sculptures. Of the Italian sculpture of this period there have been added, by purchase, important examples of the Pisano School, of Verrocchio and Antonio Rossellino, and several bronze statuettes and plaquettes. In addition we have received important loans from Mr. J. Pierpont Morgan (a relief by Andrea Bregno) and Mr. George Blumenthal (a bust by Rossellino).

The Spanish sculpture of the transition period from the Gothic to the Renaissance is now represented by a magnificent large altarpiece in alabaster, a gift of Mr. J. Pierpont Morgan, which will be shown in the large hall of the new wing above referred to.

German Renaissance sculpture has been increased by several wood carvings and plaquettes (especially by Peter Floetner) by purchase and a relief "Visitation" (South German), the gift of Mr. George Blumenthal.

Two important additions to the collection of decorative arts have been a Romanesque tabernacle, Italian, twelfth century, purchased, and a French Gothic window, a gift from Mr. Jacques Seligman.

The representation of Dutch Art has been enlarged by the purchase of several cabinets, a bedstead, candelabra, and pieces of glass of the twelfth century.

For the eighteenth-century art of England, we have acquired two marble mantel-

pieces, one by Adam, and several pieces of furniture.

The American side is most adequately represented by the addition of the Bolles Collection of furniture, etc., seventeenth to early nineteenth century, the generous gift of Mrs. Russell Sage.

A very important acquisition in the Textile Department has been the Blackburne Collection of lace, one of the best private collections, containing nearly 700 pieces, which was acquired by subscription. Another valuable gift of twenty-eight pieces has been received from Mrs. Philip S. Van Rensselaer and two important loans, one from Mrs. James A. Stillman, should be recorded.

The collection of tapestries has been increased by many interesting additions, the principal being three rich French tapestries of the early fifteenth century, and one Burgundian tapestry of the middle of the fifteenth century, acquired by purchase. Among the loans are the famous Mazarin tapestry, of Flemish workmanship, about 1510, lent by Mr. J. Pierpont Morgan, and two exceptional Flemish tapestries of the middle of the sixteenth century, lent by Mr. George Blumenthal. With these new acquisitions our collection may now be considered one of the finest. A catalogue of the textiles and one of the tapestries are being prepared.

The Crosby-Brown Collection of Musical Instruments has been completely arranged and eighteen new specimens have been added.

The collection of Eastern art has been increased by several splendid gifts from Mr. J. Pierpont Morgan, among which may be mentioned a Chinese screen of the K'ang-Hsi period and a collection of Chinese carved rhinoceros horns. Mr. Morgan has also lent to the Museum the Marsden Perry Collection of porcelains. A jade mountain, lent by Hon. Herbert N. Squires, is included among the year's additions to the collection of Chinese Art.

Numerous interesting pieces of Persian and Syrian Art of the thirteenth and fourteenth centuries have been acquired by purchase.

SCULPTURES AND CASTS

No separate departmental organization for Sculpture or Casts has been found necessary in the organization of the Museum. Sculptures falling within the Egyptian Department or the Classical Department naturally come under the direction of the curators in each of these particular departments. Sculpture of the Gothic and Renaissance periods is more particularly in charge of the Curator of Decorative Arts. Other sculpture and casts fall within the jurisdiction of the Assistant Director.

ORIENTAL ART

For Oriental Art also, no departmental organization has yet been made. It remains, for the present, under the joint charge of our Director and Assistant Director and our Curator of Decorative Arts.

COLLECTIONS OF AMERICAN ART

The Museum has continued its policy of laying special emphasis on the increase of its collections of American Art. Thirty-four pictures by American artists and eight sculptures by American sculptors have been acquired during the year.

The most notable addition on the American side, however, has been the whole of the famous collection of American furniture and allied arts, brought together with rare intelligence and painstaking industry during the past twenty-five years by Mr. H. Eugene Bolles, of Boston. This collection covers the period extending from the earliest settlements in New England to the first quarter of the nineteenth century, and includes forty-two pieces exhibited in the Hudson-Fulton Exhibition, most of which are illustrated in its catalogue. It was the gift of Mrs. Russell Sage.

The tentative lists of some of the best known American painters and sculptors who either are not at all or are not adequately represented in our collections have been corrected to date and are included in an appendix to this report as an urgent reminder to any of our members who can aid us in obtaining some of their representative works.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

EXTENSIONS TO THE MUSEUM

The past year witnessed the completion of the new extension to the building authorized February 2, 1904, after designs by Messrs. McKim, Mead & White, which, joining the main Fifth Avenue front at Eighty-third Street and stretching to the north one hundred and thirty-eight feet, will form a connection with the north corner block, which will be the next addition. The second floor of this building was thrown open to the public for the first time on the occasion of the opening of the Exhibition of German Paintings, and afterwards for the Hudson-Fulton Exhibition. As explained elsewhere, this floor will eventually be given over to the display of the collections of decorative arts, except in the central room, which will be reserved for the temporary loan exhibitions. The first floor will be used for the Department of Egyptian Art.

A second addition designed by Messrs. McKim, Mead & White, measuring one hundred and eighty-three by one hundred feet, and extending north from the part of the old building completed in 1892, has been turned over to us by the city, and will be opened to the public this spring. Into this extension, consisting of a lofty main hall measuring one hundred and sixteen by forty-two feet, and twenty-four rooms surrounding it on two floors, will be brought the collection of European Decorative Art, including the Hoentschel collection of French eighteenth-century art, presented by Mr. J. Pierpont Morgan in 1906, and the collection of Gothic art lent by him.

The extension, built also after designs by Messrs. McKim, Mead & White, to house the Library, begun in the fall of 1908 and completed last year, has not yet been occupied because of numerous delays. It is, however, hoped that it may be open for use this summer.

A contract was awarded by the city toward the close of the last year for a new extension, with frontage of two hundred and twelve feet to the north on Fifth Avenue, and of one hundred and forty-four feet running thence to the west. This wing will complete the east façade toward the north.

PUBLICATIONS

The catalogues and handbooks of the Museum collections number twenty-five. The sale of catalogues has been gratifying, 12,481 copies of the various handbooks having been distributed in this way. The catalogue of Arms and Armor, and Volume I of the catalogue of Musical Instruments are temporarily out of print.

No new catalogues of Museum collections have been issued during the year. There are, however, several volumes now in active preparation which it is hoped may be ready for publication before the summer. Among these are: a revised and enlarged catalogue of paintings, a catalogue of the collection of ceramics, except the Morgan collection, and a general handbook of the Cesnola collection of Cypriote antiquities prepared by Professor John L. Myres of the University of Liverpool.

A new edition of the Constitution and By-Laws, with Amendments, and the Laws of the State, brought down to date, has been printed and is now ready for distribution. The Annual Report for 1908 was published in February, 1909, and the BULLETIN has completed its fourth year.

The official catalogue of the Hudson-Fulton Exhibition in two octavo volumes—in two editions, one with and the other without illustrations—was prepared by members of the Staff. A catalogue *de luxe* of the Dutch paintings with photogravure illustrations will soon be issued by the Museum.

The installation of a printing press last year, for use in the printing of labels and small notices, has proved of great value in the work of labeling old and new collections, through the great saving of time and expense which it affords.

The American Museum of Natural History, the Museum of the Brooklyn Institute, the New York Zoölogical Society, and the New York Botanical Gardens have joined with the Museum in printing an illustrated poster which is to be hung in public places like the ferry houses and the terminals of some of the railroads running into New York for the convenience of those who may desire to visit these institutions. The poster gives a railroad map of the city

in colors, showing the location of these institutions, and, in separate panels, colored views of the museums and statements showing their location, means of access, hours of opening, and their contents.

PHOTOGRAPHIC DEPARTMENT

An account of the organization of this department was given in the report for the year 1907. Its method of operation was described in the report for the year 1908. Its functions are dual; in it all accessions are photographically reproduced for departmental records, and by it our sales-stall has been thoroughly equipped with prints of different sizes.

The amount of work done by this department during the past year is illustrated by the following figures:

The total number of photographs made and distributed was 26,824, in addition to 2,092 made for the Hudson-Fulton Exhibition. Exclusive of the latter 13,928 were made for the official records and departmental use, and 12,896 were delivered to the sales department; 5,877 photographs and half-tones, aside from postal cards, were sold during the year. Besides our own prints, a large number of photographs made by outside photographers was sold in the Museum.

There was received from the sale of these photographs, and from royalties on photographs made by photographers outside the Museum \$3,656.96.

To meet the popular demand for post-cards of recent accessions not published by the regular makers, our photographer has made and sold 5,854 copies of sixty-five different subjects.

THE LIBRARY

The total number of volumes in the Library on December 31st was 18,394, and of photographs 27,289. Of these, 1,694 volumes were added during the year—121 as gifts. 6,875 photographs were added.

There is a steady growth in the attendance at the Library. The number of readers this year has been 2,950, an increase of 209 over the record for last year.

It is hoped that when the Library col-

lections are moved from their present cramped quarters, where they have been housed since 1888, into the new building, where there will be ample room for books and readers alike, that its usefulness may be even further increased. The collection of study photographs will be kept in a separate room opening into the main hall of the Library, accessible for students and easily used in connection with the books.

SPECIAL LOAN EXHIBITIONS

In the last report announcement was made of the forthcoming exhibition of German Art and of an exhibition to be held in coöperation with the Hudson-Fulton Celebration Commission in commemoration of the Tercentenary of the discovery of the Hudson River by Henry Hudson in 1609, and the Centenary of the first use of steam in the navigation of the river by Robert Fulton in 1807. The exhibition of German paintings was held from January 4th to February 22d. In the manner of its organization as well as its scope, as was pointed out in the BULLETIN at the time, this exhibition occupied a unique position among the undertakings of the Museum, and indeed among any presentations of foreign art which have ever been made in this country. First of all, the initiative did not come from the Museum itself, but from the German Government through Consul-General Bünz to the Trustees, asking in the name of his Government, and with the special sanction of the Emperor, for the appropriation of space in our galleries for an exhibition of paintings and sculptures which should be representative of the best German art of to-day. The exhibition was arranged without expense to the Museum, all the costs being met by friends of German art who were desirous of seeing it well represented in this country. The object of the exhibition was to introduce the German art of the present time to the people of America for the sake of gaining for it a wider recognition and a better appreciation than it has hitherto had. As Professor Clemen says in his valuable Introduction to the Catalogue of the Exhibition:

"It can be asserted confidently and

without exaggeration that the living art of the Germany of to-day is practically unknown to the present-day American. . . . It has been a matter of belief for some long time past in America that German Art has been resting on its historic laurels and has fallen into a winter sleep. Scarcely any idea is entertained in America of the vigorous regeneration that has taken place in Germany during the last twenty years and of the strong artistic movement which, surging through the whole of Germany, is gaining more and more in depth and breadth, and which would fain engross the whole of public and domestic life."

The Government Commission under whose authority, and with whose active coöperation the exhibition was arranged, consisted of the following members:

THEODORE LEWALD, of the Imperial Ministry of the Interior.

BARON HILMAR VON DEM BUSSCHE, of the Imperial Foreign Office.

PAUL GOETSCH, of the Imperial Foreign Office.

FRIEDRICH SCHMIDT, Director of the Department of Art and Science of the Prussian Ministry of Education.

WILLIAM BODE, Director General of the Royal Museums, Berlin.

ARTHUR KAMPF, President of the Royal Academy of Fine Arts, Berlin.

KARL MARR, Professor and Honorary Member of the Royal Academy of Fine Arts, Munich.

Representative of the Commission in New York:

KARL BÜNZ, German Consul-General, succeeded by Rudolf Franksen, German Consul-General.

It was, however, to the generosity and energy of Mr. Hugo Reisinger, upon whose shoulders the burden of the exhibition fell, that its success was mainly due.

The total number of works of art included in the exhibition was two hundred and eighteen, distributed as follows: paintings in oil, 131; drawings and water colors, 59; sculptures, 28.

Our part in the Hudson-Fulton Celebration is so recent and so well known as hardly to need recital here. The exhibition was arranged in coöperation with the Committee on Art Exhibits of the Celebration Commission, consisting of the follow-

ing gentlemen: J. Pierpont Morgan, General Chairman of the Art and Science Committees; Robert W. de Forest, Chairman of the Committee on Art Exhibits; Sir C. Purdon Clarke, George A. Hearn, George F. Kunz, and Edward Robinson. The expenses incurred were substantially met by the Commission. The responses from private collectors and public institutions to the appeals for loans of Dutch paintings including works by Rembrandt, Frans Hals, Vermeer and others, and of objects illustrating American development in the industrial arts were cordial and generous in the extreme, enabling us to bring together an exhibition which will long be remembered as one of the most important and significant ever held in this country. The number of paintings in the Dutch Section was 143; of paintings by American artists, 53; and of other objects in the American Section, 606.

The collection was opened to the public on September 20th and was continued on exhibition until the end of November. The galleries were thronged with visitors, the attendance at the Museum for the time during which the exhibition remained open being 300,795.

DIRECT EDUCATIONAL WORK

The Class Room which is offered free to teachers in the public schools, together with its equipment of charts, maps, photographs, and stereopticon lantern, has been in good use during the year for classes and lectures. The Museum Instructor, Mrs. Lucy O. Perkins, resigned her connection with the Museum in July and her place was filled by the appointment of Miss Marion E. Fenton, a graduate of Wellesley College, a student of the Art Students' League and of Teachers' College. Miss Fenton began her duties on September 1st.

Of the 1,753 persons who have availed themselves of the services of the Instructor, 1,473 have been teachers and their classes in the public schools; the remaining 280 have been members and visitors.

The number of permits issued to copyists working in the galleries was 1,109, and the permits to photographers were 63.

A series of meetings for teachers in the

public schools, organized by the Art League of the Public Education Association, have been held in the Class Room with addresses by Charles H. Coffin, Luke Vincent Lockwood and others, on the Hudson-Fulton exhibits. An illustrated lecture on "American Silversmiths of the Seventeenth and Eighteenth Centuries and their Work" was delivered to the members of the Jewelers' Board of Trade by Mr. R. T. Haines Halsey at the Museum on the evening of November 20th.

With the completion of a well-equipped Lecture Room, seating four hundred, in the new Fifth Avenue extension, the Museum will be in a position to carry on the courses of lectures which, begun in 1872 and continued until 1902, were then interrupted by the lack of a proper audience hall.

Among the lecturers in Museum courses of the past have been Sir F. Seymour Haden, Charles Eliot Norton, Rodolfo Lanciani, Alexander S. Murray, and John La Farge. As soon as plans may be matured, it is hoped to continue this part of the Museum work, so long recognized by the Trustees as an important element of Museum influence.

OFFICE OF THE REGISTRAR

Unusual and onerous duties have fallen upon the Registrar during the year, including the receipt and return of the two hundred and eighteen different objects included in the Exhibition of Contemporary German Art, and of the entire Hudson-Fulton Loan Exhibit. All this was in addition to the usual duties of this office in a period of unusual general Museum activity. So far as is now ascertained, there has not been a single instance of damage or of failure on the part of lenders to receive back objects lent by them without loss or delay.

CONCLUSION

The report of last year closed with the following paragraph:

"If any thoughtful and constant visitor at the Museum were to look back and contrast his impressions at the beginning and

the close of the year, with a view to determine wherein the Museum had made its greatest advance during that period, it would not be in any single new object or group of such objects, but in the steady and orderly progress which has been made in rounding out and developing its collections, notably on the side of industrial art, and in the improvement of their arrangement both from a scientific and an æsthetic viewpoint."

This conclusion would undoubtedly be repeated by such a visitor at the close of the present year with even greater emphasis, and perhaps with the thought that we are reaching the limit of our attainment. It would represent, however, only the opinion of the visitor looking at the Museum, so to speak, from without. Looked at from within, from the standpoint of the Trustees, with greater progress has come a higher ideal of Museum efficiency, and while greater resources have opened up new opportunities, far greater opportunities are in sight which only greater resources can make available.

With the increase in the number and growth of museums at home and abroad, without any corresponding increase in the examples of ancient art which can be secured, the opportunities to secure them grows fewer and the prices at which any can be secured grow higher. The change in our tariff, admitting free paintings and sculptures more than twenty years old, and admitting free other objects of art more than one hundred years old, is already bringing to America a large number of objects of art of the highest grade. This not only gives broader opportunities for purchase to our museums but more particularly it encourages private purchase which will ultimately enure to the benefit of the public through our museums by the generosity of private owners.

The extension of our Museum, notable as it is, does not keep pace with the enlargement of our collections, and with every increase of our collections and enlargement of space comes increased expense of administration. The budget for the present year, wherein we are opening two new wings, is necessarily over \$300,000, and the

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

appropriation by the city toward meeting it is only \$200,000.

American generosity seems to set no limit to the growth of our collections, even with the radical suppression of what is inferior and the exhibition of only that which is distinctly superior, which is the policy of our Museum. The limitations which give us most anxiety are those of

exhibition space and increased cost of administration.

By order of the Trustees,

J. PIERPONT MORGAN,
President.

ROBERT W. DE FOREST,
Secretary.

February 21, 1910.



FIGS. 8 AND 9

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MEMORIAL RESOLUTION

AT the meeting of the Board of Trustees held on Monday, February 21, 1910, the following memorial resolution was adopted:

IN MEMORIAM

DARIUS OGDEN MILLS

TRUSTEE

1882-1910

FIRST VICE-PRESIDENT

1906-1910

THE Trustees of the Metropolitan Museum of Art have heard with profound sorrow of the death of Darius Ogden Mills, at his home in California in January.

Our close association with him as a member of the Board from 1882 until his death, a consecutive period of eighteen years, had not only commanded our highest respect and confidence, but had warmly attached to him all his associates, and we desire to put on record our high appreciation of his character, and of his valuable services to the Museum. These services were of the most varied description, and embraced first and last nearly all the activities of the Board of Trustees. He was Vice-President of the Museum from 1906 to 1910, and a member of the Executive Committee throughout the entire period of his connection with the Board, during which, at different times and for varying periods, he served on the Committees on Finance, Purchases, Paintings and Sculpture, Art School Supplies, Nominations, Loan Exhibitions, Museum Lighting and on the committee appointed to write to the King of England regarding his gift of books. On all these

committees and in his entire relation to the Museum, there was nothing perfunctory about his services, but he realized his responsibilities and gave close and constant attention to the affairs of the institution; and his natural sagacity, his vast experience, and his thoroughly trained methods of business gave practical value to his advice and his action.

His devotion to the interests of the Museum was constant and untiring; he was a frequent contributor to its work, and the generous legacy to the Museum contained in his will was but a continuance of the valuable gifts of his lifetime.

His personal character was uniquely pure and noble and he was a rare instance in America of a man of immense and great enterprises constantly increasing his vast possessions upon whom no breath of malicious suspicion or criticism ever rested. His charities were on a large scale; but what was better even than charity was his constant desire and active endeavors to help the helpless to help themselves, as was shown by his successful experiment in constructing homes for homeless men in which, without any loss of self-respect, they could for the most modest daily payment be well provided for by night and by day, and find not only the necessities, but many of the comforts of life. Without any special advantages of early training and culture, his dignified and manly bearing, his absolute and universal courtesy and good advice, his grace of manner and unaffected kindness to every one with whom he came in contact, marked him as one of Nature's noblemen.

And thus he bore without abuse
The grand old name of gentleman,
Defamed by every charlatan
And soiled with all ignoble use.



GRÆCO-EGYPTIAN PLASTER MASKS FROM MUMMY-CASES
FIRST TO THIRD CENTURY A.D.

GRÆCO-EGYPTIAN PORTRAITS

THE Museum has recently acquired by purchase in Egypt seven portrait-panels of the so-called "Fayûm" type, which have now been placed on exhibition in the Room of Recent Accessions.

These panels, both in execution and condition of preservation, are excellent examples of the ancient method of painting in wax (encaustic) described by Pliny,* which has survived only in the panel portraits of this type found in the Græco-Roman cemeteries of Egypt, particularly in those of the Fayûm district. In all cases such panels bear portraits of the deceased and were inserted over the face of the mummy, either in a decorated cartonnage mummy case in which the body was inclosed or in an ornamental arrangement of thick linen bands with which it otherwise was wrapped.

Their use in this manner was derived directly from the ancient Egyptian custom of providing the mummy with a mask though this had always been of a purely conventional type. From the period of the fifth or sixth dynasty, when the first evidence occurs of any attempt by the Egyptians to preserve the body, they had ornamented the burial with this painted headpiece or mask of cartonnage or canvas and stucco. Likewise this attempt to represent the features and form of the

deceased, however conventionally, had been embodied in the full cartonnage case and in the anthropoid coffin, with its human features and outlines. But in no case were the masks or other like representations in the slightest degree realistic. They constantly held to the same conventional regularity of feature, with simply the customary variations of head dress, ceremonial beard, or ornament, according as the person represented was man or woman.

With the ending of the native dynasties and the beginning of Ptolemaic and Roman rule, the Græco-Roman settlers in Egypt adopted the Egyptian practice of mummification, though it found no reason in their own religious beliefs. In fact, the custom was continued through the Roman period even after the adoption of Christianity, and recent investigation has furnished clear evidence that some attempt, at least, to preserve the body was made as late as the sixth century A.D.

The adoption of mummification by these Hellenic inhabitants produced no radical change at first in the accessories of the burial with which we are concerned, and it is not until the first century A.D. that the first fairly Hellenized masks occur. Almost simultaneously with them the portrait panels seem to appear.

The masks of this period are modeled almost entirely in plaster, in some cases lying flat over the face of the mummy and in other cases projecting above the head in a partially upright position. In style, they

* *Nat. Hist.*, XXXV.



GRÆCO-EGYPTIAN PORTRAIT
SECOND CENTURY A.D.

are obvious products of classical art, both in feature and in the rendering of the hair and other details. Some are clearly strong attempts at portraiture, while others seem to fall into more conventionalized types. Our Museum possesses thirty-eight of these masks, acquired in 1900, of which examples are shown in the headpiece. Such masks have been found in cemeteries of the period in nearly all parts of Egypt, and even at the Oasis of Kharga, but the Fayûm dis-

trict seems to have been the particular section in which the portrait panels were in vogue, so far as present evidence goes.

External evidence as to the exact dating of both these forms is somewhat meagre. In 1887-8 a cemetery at Hawara, excavated by Flinders Petrie, yielded our principal data on the subject, and his conclusions form one of the main bases of our knowledge.* Investigation of the ques-

* Cf. Petrie: *Hawara, Biahmu, and Arsinoë*.

tion through a study of the details of the masks and portraits themselves, such as the arrangement of the women's hair and the types of jewelry, has more recently been carried out by Edgar,* who arrives at conclusions similar to those of Petrie. Both the masks and portraits seem most certainly to belong principally to the second century A.D., appearing in the latter part of the first century and lasting till the early part of the third century.

The portrait panels follow the plaster masks closely in the types of portraiture represented, but in their realism, freedom of treatment, and masterly rendering the former far excel. In many cases, no doubt, it is a question as to how far they may be regarded as faithful likenesses of the persons they were intended to represent. One interesting panel in the Cairo Museum, which has the painter's memoranda on the back regarding the manner in which the features of the person were to be represented, makes it certain that sometimes they certainly were not painted directly from the individual. As works of the later schools of classical art, centered in Alexandria, they have fortunately survived to us, however, as admirable examples of the perfection in technique and execution attained in portraiture by the artists of the Hellenistic period.

These portraits are usually painted on thin wooden panels in encaustic, as is the case in our seven examples, but they occur in distemper also and sometimes partly in encaustic and partly in distemper. There has been considerable controversy as to the exact method employed in the application of the wax colors, for the passage in Pliny is obscure and has been variously interpreted. On certain sides, however, the method of procedure is plain. Often the panel was first sized, although in other cases the paint was applied directly to the wood. After the colors had been mixed with molten wax they were applied to the panel while in a fluid condition. In most cases it is clear that the background and drapery were

painted with the brush, but in the case of the flesh and hair the paint is generally thicker and shows a different treatment. Here the wax has been worked over with a hard, pointed instrument, the imprint of which has been preserved in a wonderfully fresh condition in our portrait shown in the frontispiece. On the same panel, too, it may be seen that the finer details of the



GRÆCO-EGYPTIAN PORTRAIT
SECOND CENTURY A.D.

hair and eyelashes were applied afterwards with a fine brush.

Much of the doubt as to the method employed in the treatment just mentioned has been dispelled by the recent investigations made in the technique of encaustic painting

* Cf. *Journal of Hellenic Studies*, 1905, p. 225 ff. Also, *Catalogue général du Musée du Caire: Græco-Egyptian Coffins, Masks, and Portraits*, par C. C. Edgar, Cairo, 1905.



GRÆCO-EGYPTIAN PORTRAITS
SECOND CENTURY A.D.



GRÆCO-EGYPTIAN PORTRAITS
SECOND CENTURY A.D.

by the painter Berger,* and his identification, among the Naples bronzes, of the *cestrum*, the instrument mentioned by Pliny as used in the process. It has one end shaped like a spoon and in this the colors were evidently held to melt over the fire. They were then poured over the panel, and the long handle, shaped at the upper end for the purpose, was used to level the colors and emphasize the lines of the portrait.

Although these portraits are generally painted on wood, yet they sometimes occur

* Cf. *Beiträge zur Entwicklungsgeschichte der Malertechnik*, II, p. 50 ff.

also on canvas or linen, of which perhaps the best example is the well-known portrait of Aline in the Berlin Museum.* From this type of portrait head on linen seem to be derived the full-length portraits on linen, completely covering the burial, of which our Museum has also recently acquired an example seen on page 69. This portrait is painted in distemper, and from its style must fall into the same period in date as the portrait panels and masks.

A. M. L.

* Cf. *Antike Denkmäler*, 1893-4; also *Königliche Museen zu Berlin: Ägyptische und Vorderasiatische Alterthümer*, pl. 60.



FIG. 10

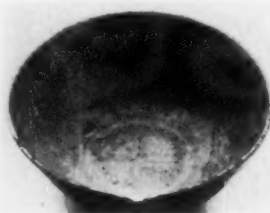


FIG. 7

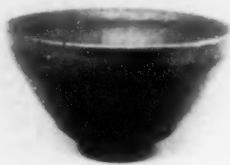


FIG. 11

EARLY CHINESE POTTERY IN THE MUSEUM

THE hitherto ephemeral interest in the ancient families of Ju, Kuan, Ko, and Ting, was doubtless the result of a not unnatural feeling of hesitation inspired by the apparent hopelessness of a quest for veritable early examples of those oft-discussed types.

Yet to-day the market could supply the needs of the collector, for it has lately been possible to find examples of the early wares running in date anywhere from the Han dynasty—the so-called mortuary wares—to the Sung and Yuan dynasties. The Han ware appears in two well-defined types; the first perhaps anterior to the date usually assigned to it; but at any rate beginning with the early Han; the second usually assigned to the period immediately preceding the Sung, yet similarly without doubt to be attributed to an earlier date.

The first class is represented by the large red-bodied mortuary jars (fig. 1) with cylin-

drical necks, and globular bodies often covered with an oxidized malachite-green glaze. In glaze and form these pieces imitate early bronzes—the resemblance of the malachite glaze to that sometimes met with on the older bronzes being at times most deceptive. Besides the jars of this form there are various objects similarly funerary in character, such as models of houses or huts surrounded in some cases by miniature walls, which sometimes shelter a flock of sheep or of goats, men on horseback, symbolic perhaps, as with the Japanese during the age of the dolmen, of the servants or companions of the departed, and figures of archaic-looking lions, and other wild beasts, birds of prey, or the domestic hen sitting upon its nest.

The second type consists of certain tall mortuary vases of a yellowish-gray paste, having rounded or ovoid bodies, long, flaring necks, and high, bell-shaped covers. Specimens of this type are embellished with molded designs affixed to neck and cover, like the example shown in fig. 2, where the

decoration consists in the main of dragons, birds, and genii that encircle the upper half of the body, or crown the cover. The glaze of these archaic-looking vases varies from white, black, brown, or gray to a pale celadon green, crackled and translucent, allowing the body color to be seen below. It would not be at all surprising if this latter shade prove to be the forerunner of the prized and certainly more delicate Ju-yao of the Sung presently to be discussed. These earlier types of ware, considered in so far as our present uncertain knowledge of them will permit, we pass to a better-known period—that of the Sung. The Chinese potter at this period still preferred an earthen body, though he did allow himself at times a semiporcelaneous paste resembling that seen in the first period of Gombriin ware, though smoother, more delicate, and far more beautiful in decoration. This white semiporcelain was made at Ting-chou (Chi-li) as early as the middle of the seventh century, and under the name of Ting-yao it has been manufactured ever since. During the Sung dynasty its glazing colors would seem to have included white, brown, red, purple, and black. Of the last four we know nothing other than through literary sources, but the Museum possesses an example of white Ting, illustrated in fig. 3. This is a saucer of thinnest, semitranslucent body, having an impressed floral design in the paste. The glaze is uncrackled, creamy, and, about the foot, thicker and of a greenish tone. This answers to the description of the old Fên or Pai-ting which, we read, should have a fine paste, a smooth, uncrackled glaze, and a decoration consisting in the main of floral designs, flying phenixes, or a pair of fish, molded, incised, or painted in slips.

For some unexplained reason this exquisite ware fell for a time into disrepute, its place being taken by the red-bodied Ju-yao, famous for its glaze of "the blue of the sky after rain." This much-discussed ware could be of two colors, pale blue and grayish or greenish celadon. If of the first, it was a direct descendant of the well-nigh unknown Ch'ai-yao of the previous dynasty; when grayish or greenish, it would appear to have preserved the semiceladons of the

funerary ware to which we have referred above. It was both crackled and uncrackled; the crackle being either large and irregular—the "crab's claw"—or small and more or less uniform—the "fish-roë" crackle. When we add that it was likened to the better wares of the Ko type, soon to be discussed, we see that the objects of this class must have shown a marked improvement over the funerary semiceladon already mentioned.

With the Kuan-yao—Imperial or Government ware—we are similarly in the dark. The color of the modern Kuan glaze appears to be a crackled lavender, either light or dark, the "starch blue" of the dealer and a tint that but vaguely suggests the Ta-Kuan, as the earlier Kuan ware was called: "Ch'ing-colored (light or dark blue) with a touch of red." Possibly the red indicates the red paste or body of the object which appeared to the eye where the glaze was thinly spread. Red, we know, through the researches of Dr. Friedrich Hirth,* was the color of the paste found at Phœnix Hill, near Hang-chou, at which place after the flight of the Sung to the South, two factories were founded for the perpetuation of the Kuan glazes.

These glazes, according to the ancient records, consisted of five different colors, viz.: *claire-de-lune*, or moon-white; *yueh-pai*, a glaze pale blue or green; *fên-ch'ing*, gray or ash-colored; *hui-sê*, and a brownish or emerald-green, *ta-lü*, probably a celadon similar to the imitative deep green Persian celadon. An imitative *fên-ch'ing* is the bottle of Near Eastern provenance (fig. 4), which is of a pale blue glaze splashed with a dab of purple. In this we have representative examples of the "fire-blotched" butterfly, fish, and bird forms referred to by Captain F. Brinkley.† Certain of these Kuan glazes are said to have had "crab's claw" crackle, an iron-colored foot where unglazed, and a mouth-rim which showed brown wherever the thinness of the glaze permitted its being seen. The iron-colored foot and brown mouth occurs again

* *Ancient Porcelain, a Study in Chinese Mediæval Industry and Trade*. Leipzig, 1888.

† *Japan and China. Oriental Series*. Boston and Tokyo, 1901.

in still another ancient type of ware—the Ko-yao. This “Elder Brother Ware” was manufactured by Chang Senior at Liut’ien in Lung-ch’üan-hsien during the era of the Southern Sung, 1127–1280. It was famous for its crackle, described as having the appearance of fish roe or as though it had been broken into a hundred pieces. Its glazing colors were varied, consisting of a green (celadon), which differed from the usual Sung celadon in that it was refined and crackled; a pale blue; a rice-colored, and a stone-gray. The pale blue appears to be indistinguishable from the *fên-ch’ing* of the Kuan glazes.

Examples of the Ko glazes in the Museum consist of a Yung-chêng copy of the rice-colored white covered with large crackle (fig. 5), and a contemporary sacrificial cup (fig. 6), which has, indeed, the “broken-into-a-hundred-pieces” effect already noted. The mention of the Chang brings us to the celadons, the *ch’ing-tz’ü* of the Sung. In common with the greenish Ju glaze, this was probably a direct descendant of the archaic funerary ware. It is said to have been manufactured with some hint of its later beauty and refinement as early as the seventh century. We are certain that *ch’ing-tz’ü* was made by the younger brother of the above-mentioned Chang during the early years of the Southern Sung dynasty. Chang, Junior, deserted by his brother, stayed on at Lung-ch’üan and continued to make gray or deep olive-green celadons, differing from the wares of his brother in that they were never crackled.

We are, unfortunately, unfamiliar with the beautiful celadons of the younger Chang, a mere hint of their delicacy and grace being given us through the writings and illustrations of a Chinese connoisseur named Hsiang. With the removal of the Lung-ch’üan potters to Ch’u-chou-fu, early in the Ming dynasty, the Lung-ch’üan celadon changed from grass-green or deep sea-green to a green of a gray or bluish tone, a color often seen in those comparatively common heavy jars and plateaus ringed about the bottom with a ferruginous circle. An example of the earlier celadon is shown in a bowl of thin porcelainous

stoneware covered with a gray-green glaze and decorated with a design of lotus flowers engraved in the body (fig. 7).

From the delicate celadon tones we turn to the marvelous productions of Chün-chou, where as early as the end of the tenth century there were produced those compelling *flambé* glazes, so varied, so gorgeous, so indescribable. Aside from the *flambés*, however, the Chün-chou potter made use of eight glazing colors, all of which are mentioned in detail by Bushnell. Of the aubergine-purple Chün, the Moore collection furnishes a representative example, a miniature vase of fine red body covered with a thick, minutely pitted aubergine-purple and splashed on one side with a patch of sky-blue (fig. 8). An example of the sky-blue or t’ien-lan is a somewhat similar vase splashed with aubergine-purple (fig. 9). Akin to these are the beautiful bowls, narcissus dishes, etc., of the Yüan-tz’ü, pieces made either of fine red earthenware or dense semiporcelaneous body, and enriched with rich opalescent glazes of palest lavender or moon-white streaked or clouded with purple. An especially beautiful example is illustrated in a bowl from the Moore collection (fig. 10), which displays to perfection the oft-times translucent manganese-purple of this type streaked with purple.

Before closing we should perhaps refer to the Sung ware of Chien-chou or, as it became during the Yüan period, Chien-yang, a factory to which both the Chinese and the Japanese patrons of the ancient cult of the tea ceremony owed so much. Before the passage of the Sung this cult was practiced in China, books being written in order that the minutiae of this almost sacred ceremony might be thoroughly understood. And it is perhaps to the prose and poetry of the Chinese literature of the day that the Japanese owed their keen appreciation of those, to us, sorry-looking little speckled or streaked tea bowls manufactured at the above fabrique, and reproduced with such success by the first Toshiro and his immediate descendants. Three early examples of Japanese Chien-tz’ü are to be seen in the Moore collection, one of which is illustrated (fig. 11).

G. C. P.



FIG. 2



FIG. 1

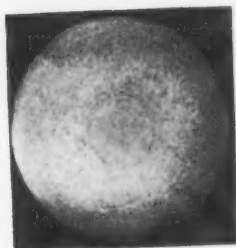


FIG. 3

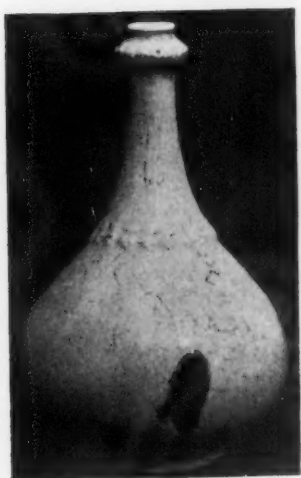


FIG. 4



FIG. 6



FIG. 5



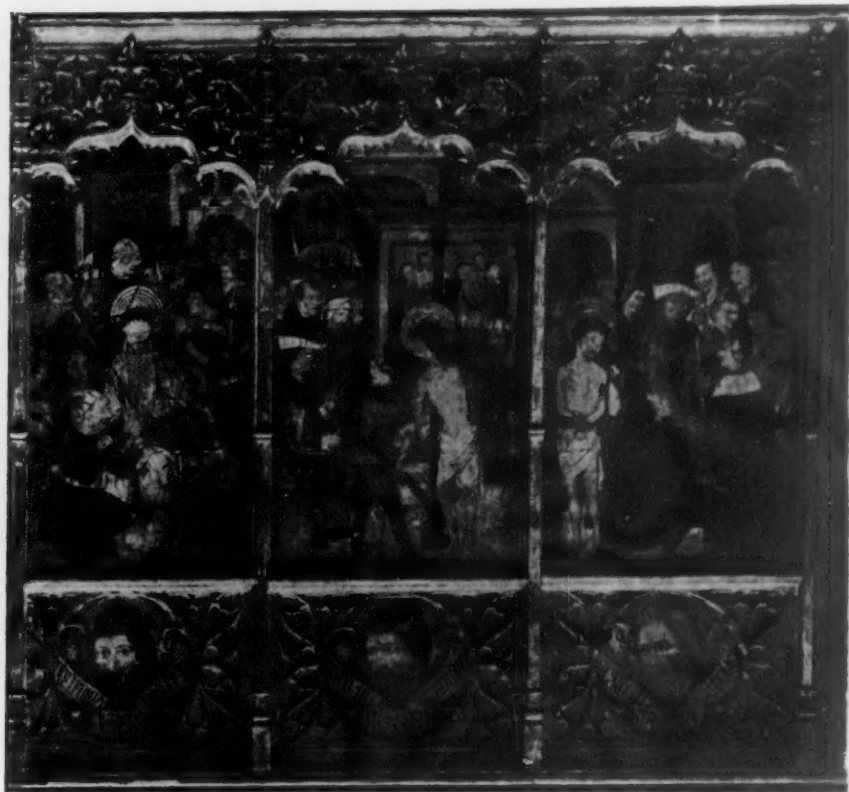
ALTARPIECE (LEFT HALF)
SPANISH, FIFTEENTH CENTURY

SPANISH ALTARPIECE

THE Spanish altarpiece which was given to the Museum by Mr. William M. Laffan is now on view in the Room of Recent Accessions. It has been shown here before, during the summer of 1907, when it was exhibited in Gallery 11. In an article in the *BULLETIN* for May of that year, Mr. Roger Fry ascribes the painting tentatively to the Catalan artist Jaime Vergos II, who was active in the latter part of the fifteenth century. A comparison of the work in question with the reproductions of the paintings of Jaime Vergos II in the Museum of Barcelona, shows striking similarity of

form and manner of drawing, and bears out the plausibility of the attribution.

The altarpiece is made up of six compartments surrounded by gilded Gothic tracery. The main panels of these compartments contain scenes from the Passion and below them in medallions are large heads of saints. The halos and gold ornaments on the costumes and armor are built out in relief with *gesso*, and an abundance of gold is used throughout. This, with the strong reds and blues which predominate in the painted parts, gives to the work a particularly rich and brilliant effect. The painter's chief intention, however, seems to have been dramatic rather than decorative. In subjects like the Betrayal



ALTARPIECE (RIGHT HALF)
SPANISH, FIFTEENTH CENTURY

and the Crowning with Thorns, the turbulence of the scenes is admirably expressed. In striking contrast with these is the repose and stillness of the first panel, the Agony in the Garden. The group of sleeping Apostles in the foreground of this picture has real grandeur of conception.

The Museum now owns two excellent examples of the work of the Catalan School—this altarpiece and the large one dedicated to Saint Andrew, attributed to Luis Borossa, which was purchased in 1906.

B. B.

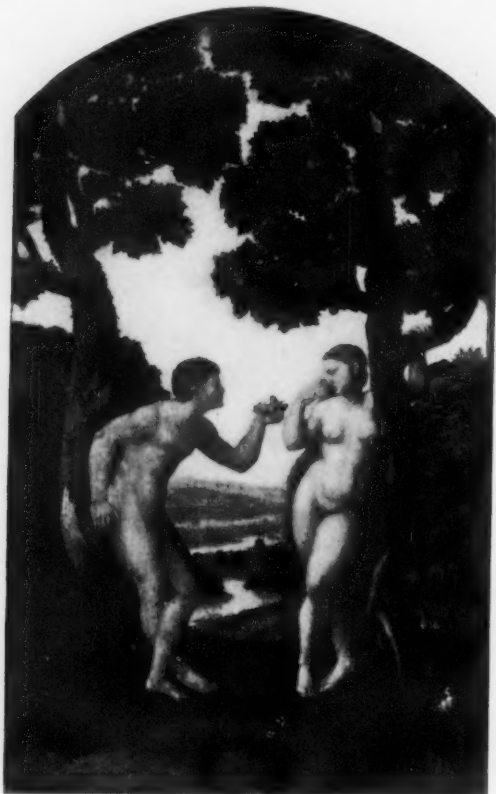
A FLEMISH PAINTING OF THE SIXTEENTH CENTURY.—The gift of an early Flemish panel from Mrs. Stanford White was an-

nounced in last month's BULLETIN. This excellent little picture is now exhibited in the Room of Recent Accessions. It has been ascribed by Dr. Friedländer to the School of Patinir, and dates from about the middle of the sixteenth century. The figures and the big forms of the landscape have been copied from Marc-Antonio's well-known engraving of Adam and Eve, after Raphael's drawing. There are slight changes throughout, particularly in Adam's head and figure, in the direction of the trees and in the absence of the woman-headed snake—and the painter has given free play to his fancy in the manner in which he has filled his painting with the most intricate and charming details. The German houses

which blemish the terrestrial Paradise in the engraving have been omitted and in their place a wide expanse of valley and winding river opens out, with successive ranges of blue hills, becoming fainter and fainter as they meet the sky. Swans float on the stream from which the sheep drink, while closer to the high ground on which the figures stand are stately groves where deer rub their horns against the tree trunks;

rabbits play at Eve's feet, while snails, a frog, and exquisitely worked flowers fill the foreground places and show where the spontaneous interest of the artist lay, rather than in the figures. But the chief merit of the work is in the decorative silhouette of the trees against the sky and in the depth of the sky itself, which blends imperceptibly from rich blue near the zenith into a luminous haze at the horizon.

B. B.



ADAM AND EVE
FLEMISH, SIXTEENTH CENTURY

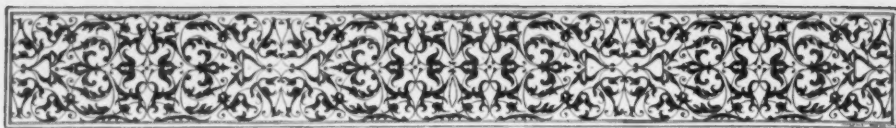
RECEPTION AND EXHIBITION OF
WORKS BY WHISTLER ON THE
OPENING OF THE SECTION
DEVOTED TO THE DECORATIVE ARTS

THE new wing of the Decorative Arts, which is to contain the Hoentschel Collection and many other examples of European and American decorative arts from the Middle Ages to the nineteenth century, will be opened with a reception for members of the Museum and their friends on Monday evening, March 14th, and thereafter the twenty-five galleries which it includes will be accessible to the public. The hours of the reception will be from half past eight until eleven o'clock. Guests will enter by the Fifth Avenue and Eighty-second Street door and will be received by a committee of the Trustees.

On account of the importance of this event in the history of the Museum, and the great wealth of material which will then be displayed for the first time in this country, a special number of the BULLETIN, fully illustrated, will be issued on or about the date of the opening, to be devoted entirely to this wing and its contents.

On the same evening, a special loan exhibition of oil paintings and pastels by James A. McNeill Whistler will be opened in the new Gallery of Special Exhibitions, which is the large room occupied by Dutch pictures in the recent Hudson-Fulton Exhibition. More than forty of Mr. Whistler's works will be shown, this being the largest number that can be effectively displayed there. The exhibition will continue until the end of May. At the time of going to press the selection is not entirely completed, but the following are assured:

LENDER	TITLE
Brooklyn Institute of Art and Sciences.....	{ Portrait of Florence Leyland
Boston Museum of Fine Arts.....	{ Little Rose of Lyme Regis.
H. H. Benedict, New York.....	{ The Master Smith of Lyme Regis.
	{ Pouting Tom.
	{ Count Robert.
Richard A. Canfield, New York.....	{ Rosa Corder.
	{ The Ocean.
	{ La Napolitaine.
	{ The "Venetian series" of seven pastels.
Charles L. Freer, Detroit.....	{ About fifteen pictures, to be selected.
Frank J. Hecker, Detroit.....	{ The Music Room.
John G. Johnson, Philadelphia.....	{ Lange Leizen.
Miss Rosalind Birnie Philip, London, England.....	{ Grey and Silver; The Thames.
	{ Grey and Silver; La Petite Souris.
Alfred A. Pope, Farmington, Conn.....	{ Symphony in Violet and Blue.
	{ The Blue Wave.
Howard Mansfield, New York.....	{ Archway, Venice (pastel).
	{ The Japanese Dress (pastel).
Herbert Pratt, Brooklyn, New York.....	{ The Blue Bonnet.
Arthur H. Studd, London, England.....	{ The Little White Girl.
Mrs. Samuel Untermyer, New York.....	{ Nocturne in Black and Gold; The Falling Rocket.
J. H. Whittemore, Naugatuck, Conn.....	{ Andalusienne.
	{ The White Girl.



NOTES

ANNUAL MEETING OF THE CORPORATION

THE fortieth annual meeting of the members of the Corporation of the Museum was held in the gallery containing the collection of jade presented by Heber R. Bishop, on Monday, February 21st, at four o'clock P.M., the Second Vice-President, Robert W. de Forest, being in the chair. Among the Fellows present were four members of the first Board of Trustees: Messrs. Joseph H. Choate, George F. Comfort, J. Q. A. Ward, and Theodore Weston, who was also the Museum's first Secretary.

The reports of the Trustees and the Treasurer for the year 1909 were presented, and several amendments to the Constitution, proposed by the Trustees, were adopted. Brief addresses were made by Mr. Choate, Professor Comfort, and by the Acting Director, Edward Robinson.

After the formal exercises were concluded tea was served by Mrs. Morgan, Mrs. Choate, and Mrs. de Forest, and later the members were conducted to the recently completed extension to the building, where an opportunity was given to see the newly arranged collection of decorative arts, including the Hoentschel Collection of French eighteenth-century furniture presented in 1907 by Mr. J. Pierpont Morgan, the collection of French Gothic sculpture and decorative arts lent by Mr. Morgan, and a number of recent accessions and loans.

This part of the building will be formally opened on the evening of March 14th. A

notice of the reception to be held on this occasion for all the members of the Museum is given elsewhere.

ELECTION OF TRUSTEES AND OFFICERS.—At the regular meeting of the Board of Trustees held on Monday, February 21st, three Trustees were elected as the Class of 1917 to fill the places of the outgoing Class of 1910. They are J. Pierpont Morgan, Robert W. de Forest, and Frank D. Millet.

The following officers and committees for the year ending February 28, 1911, were elected:

President,	J. PIERPONT MORGAN
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President,	ROBERT W. DE FOREST
Secretary,	ROBERT W. DE FOREST
Treasurer,	HOWARD MANSFIELD

EXECUTIVE COMMITTEE

Ex-Officio

J. PIERPONT MORGAN	ROBERT W. DE FOREST
JOSEPH H. CHOATE	HOWARD MANSFIELD

WILLIAM L. ANDREWS	WILLIAM C. OSBORN
JOHN L. CADWALADER	EDWARD D. ADAMS
DANIEL C. FRENCH	JOHN W. ALEXANDER
HENRY WALTERS	GEORGE BLUMENTHAL

FINANCE COMMITTEE

EDWARD D. ADAMS	HENRY CLAY FRICK
CHAIRMAN	
GEORGE F. BAKER	THE TREASURER
	EX-OFFICIO

AUDITING COMMITTEE

GEORGE A. HEARN
CHAIRMAN
HARRIS C. FAHNESTOCK
GEORGE BLUMENTHAL

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MEMBERSHIP.—At the meeting of the Board of Trustees, held on Monday, February 21st, the following persons were elected members of the Museum in the classes designated:

HONORARY FELLOWS FOR LIFE

DON FEDERICO GAMBOA, Sub-Secretary of Foreign Relations of the Mexican Government
JOHN G. JOHNSON, Philadelphia, Pa.

FELLOWS IN PERPETUITY

DAVID DOWS
WILLIAM D. SLOANE
MRS. JOHN B. TREVOR

FELLOWSHIP MEMBERS

DUNCAN B. HARDING

SUSTAINING MEMBERS

H. EUGENE BOLLES
ALEXANDER CRISTADORO
JOSEPH DOWD
E. FEUERMANN

THE CONSTITUTION AND BY-LAWS OF THE MUSEUM.—There has just been printed by the Trustees a new edition of the pamphlet issued in 1905, embodying the Museum's Act of Incorporation, Constitu-

tion, By-Laws, Lease of the City Building which it occupies, and the Laws of New York relating to the Corporation.

The volume contains, also, a summary of the changes made in the Constitution since 1870, and an index to the whole, prepared with special regard to the rapidly growing number of museums and their need of help in such matters when in the act of organization.

Copies of the pamphlet will be sent on application.

THE ANNUAL REPORT.—The Annual Report of the Trustees for the past year, a portion of which appears in this issue of the BULLETIN, will be printed and distributed to the members of the Museum during the coming month.

THE LIBRARY.—The additions to the Library during the past month were one hundred and eighty volumes, divided as follows: by purchase one hundred and sixty-five volumes, by gift fifteen volumes.

The names of the donors are: Mr. George Hall Baker, Professor Bashford Dean, Mr. George A. Hearn, and Mr. G. Sangiorgi.

The attendance during the month was three hundred and twenty-four.



ALTARPIECE (DETAIL)
SPANISH, FIFTEENTH CENTURY

COMPLETE LIST OF ACCESSIONS

JANUARY 20 TO FEBRUARY 20, 1910

CLASS	OBJECT	SOURCE
ARCHITECTURE..... (Floor II, Room F.)	"Mesherabia" window, Arabic, fifteenth century.....	Gift of Mr. and Mrs. Robert W. de Forest.
ARMS AND ARMOR.....	*Eight spears, nine spear heads, four quivers and eleven bows, Japanese, sixteenth to nineteenth century....	Purchase.
ENAMELS.....	*Enamel pendant, by R. Lalique, Paris, modern.....	Gift of Mr. Albert M. Kohn.
FURNITURE AND WOODWORK...	*Carved wood cabinet, German, seventeenth century.....	Gift of Messrs. Duveen Bros.
LACQUERS.....	†Marriage service: Thirty-three pieces of gold lacquer, Japanese, nineteenth century.....	Purchase.
MEDALS, PLAQUES, ETC.....	*Gold medal, The Virgin, by O. Roty...	Gift of Messrs. Theodore A. Kohn & Son.
	*Bronze medallion, Circle of Friends of the Medallion, by J. E. Roiné.....	Gift of the Society.
METALWORK.....	*Bronze inkstand, Italian, sixteenth century.....	Gift of Messrs. Duveen Bros.
MUSICAL INSTRUMENTS.....	*Viola d'amore and viola di Gamba, Italian, seventeenth century.....	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	†Portrait of Dr. James McCosh, by A. J. Conant.....	Gift of Mr. William H. Bliss.
	†Psyche, by Sergeant Kendall.....	Purchase, Hearn Fund.
REPRODUCTIONS.....	*Six copies of frescoes, by Giotto, in the Church of St. Francis of Assisi.....	Gift of Mr. J. Pierpont Morgan.
TEXTILES.....	*Two brocade curtains, Spanish, sixteenth century.....	Gift of Mrs. J. L. Gardiner.
	*Three examples of peasant lace, Russian, nineteenth century.....	Gift of Miss Julia Chester Wells.
	†Two tapestry panels, Chinese, period of Ch'ien Lung.....	Gift of Mr. Thomas E. Kirby.
WATCHES, CLOCKS, ETC.....	*Gold watch, single case, "Roskell, Liverpool," early nineteenth century.	Gift of Miss Elizabeth M. Greenfield.

LIST OF LOANS

JANUARY 20 TO FEBRUARY 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL..... (Room I, Floor I.)	Greek marble head (fragment)	Lent by Mr. Frank J. Mather.
CERAMICS	*Fourteen Chinese porcelain figures, vases and dishes added to the collec- tion.....	Lent by Mr. J. Pierpont Morgan.
	*Blue faenza dish, Tribute Money, 1526; Gubbio plate, The Death of Lucretia, 1522; Urbino plate with Gubbio luster, The Entombment, by Fran- cesco Xanto Rovigo, 1536, Italian...	Lent by Mr. and Mrs. V. Everit Macy.
FURNITURE AND WOODWORK..	*Inlaid Cairo chair, Egyptian.....	Lent by Mr. Lockwood de Forest.
MEDALS, PLAQUES, ETC.....	*One silver and two gold medals awarded to the Sybil Carter Indian Mission.....	Lent by the Society.
PAINTINGS	*The Despoilment of Christ, by El Greco.....	Lent by Baron Thomitz.
TEXTILES	*Three Ispahan rugs, Persian, seven- teenth century.....	Lent by Mr. Lockwood de Forest.
	*Piece of "toile piqué" handwork, French, about 1770.....	Lent by Mrs. L. Victor Weil.
	* Not yet placed on Exhibition.	
	† Recent Accessions Room (Floor I, Room 3).	

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

OFFICERS

President,	J. PIERPONT MORGAN
First Vice-President,	JOSEPH H. CHOATE,
Second Vice-President } and Secretary,	ROBERT W. DE FOREST
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	SIR C. PURDON CLARKE
Assistant Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
Assistant Treasurer,	THOMAS D. DUNCAN
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Curator of Decorative Arts,	WILHELM R. VELENTINER
Curator of Metalwork,	JOHN H. BUCK
Curator of Armor,	BASHFORD DEAN
Librarian,	WILLIAM R. CLIFFORD
Superintendent of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all hand-books published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5.00 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

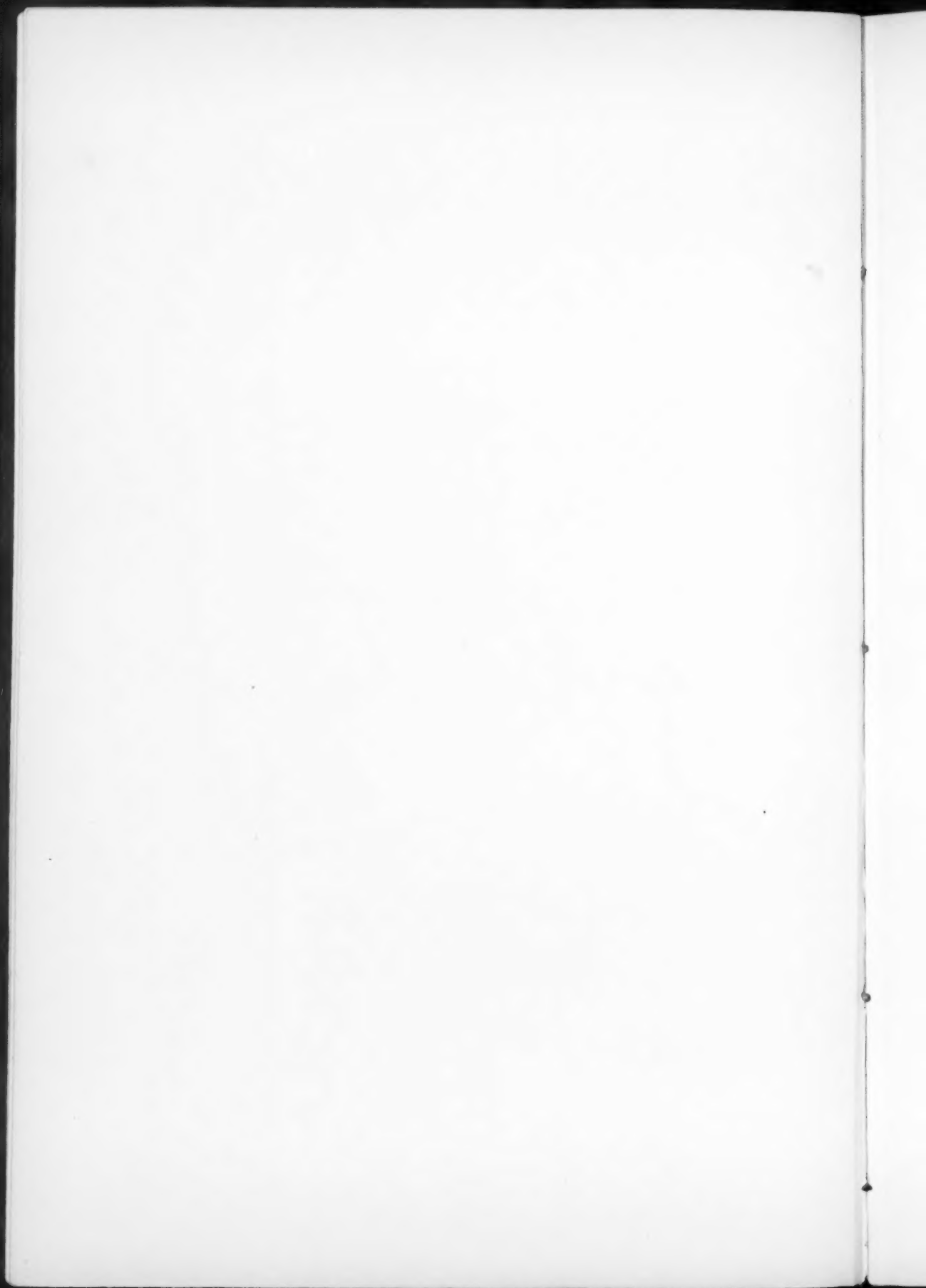
RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

THE METROPOLITAN
MUSEUM OF ART
THE WING OF
DECORATIVE ARTS



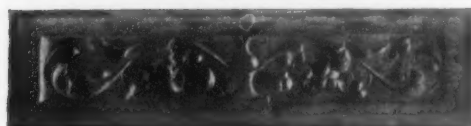
SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
MARCH, MCMX





ILLUSTRATIONS

The Main Hall (F. 1)	8	Alcove, French, Early Eighteenth Century (F. 10)	24
The Main Hall (Detail), North End showing French Mediæval Sculpture (F. 10)	10	Flims Room, Swiss, Seventeenth Century (F. 11)	25
Italian Renaissance Choir Stalls	11	Room of the Regency and Louis XV (F. 13)	26
Spanish Altarpiece, Fifteenth Century	13	Room of the Regency and Louis XV (F. 14)	27
First Gothic Room, with Biron Monuments (F. 3)	14	Doors and intervening Paneling of the Library, French, Eighteenth Century	28
Second Gothic Room (F. 4)	15	Madonna and Child, Atelier of Verrocchio	33
Italian Renaissance Room (F. 5)	17		
French and German Renaissance Room (F. 6)	19	PLANS:	
Louis XIV Room (F. 9) (Looking South)	21	First Floor	34
Louis XIV Room (F. 9) (Looking North)	22	Second Floor	35
Room of the Regency and Louis XV Periods (F. 10)	23		







THE NEW WING

THIS special number of the BULLETIN has been prepared to celebrate the opening of the new Wing of Decorative Arts, technically known as "Addition F," which is in itself a most worthy and memorable celebration of the fortieth anniversary of the founding of the Museum, both for the abundance of artistic treasures which are now displayed for the first time to the people of New York, and for the effectiveness with which they are exhibited. This effectiveness is due partly to the beauty of the setting provided by the architect, Charles F. McKim, who died too soon to see the full fruit of his labors, and partly to the skill and taste with which the arrangement of the large mass of material destined for this wing has been planned and executed by Mr. Valentiner and his two associates, Garrett C. Pier and Joseph Breck. In the following pages these gentlemen will give some account of this material and the principles which have been adopted in arranging it, but by way of introduction a few words about the structure itself may be of interest, especially to those who are occupied with problems of museum construction.

This is the first part of our Museum building which has been planned with a definite knowledge of, and with direct reference to, the collections it was to contain, and it is an object lesson of the incalculable advantage of having such knowledge in advance whenever circumstances make it possible. When, in the summer of 1906, it became known that Mr. J. P. Morgan had acquired the great Hoentschel collection of works of

the French decorative arts of the Middle Ages and the eighteenth century, and was sending it to the Metropolitan Museum—primarily for the benefit of the craftsmen and designers of our country*—it was at once evident that an addition to the building would have to be constructed to receive it, and it was determined to make this addition large enough to contain other examples of European decorative arts as well, so that there might be a continuous series, beginning with the early Middle Ages, coming down through the Renaissance, and ending with the nineteenth century. Mr. McKim went immediately to Paris, saw the Hoentschel Collection before its removal, and began there his study of the problem. His suggestion of a plan was derived from the Musée des Arts décoratifs of the Louvre, but this offered only a suggestion, as it was the adaptation of a building originally erected for an entirely different purpose, and from the museum point of view it was defective in certain important respects, especially the lighting and height of the smaller galleries. With such inspiration as he derived from it, however, he worked out a scheme which may be readily grasped from the plans and illustrations in these pages. Briefly described, it is merely a large central hall surrounded by two stories of smaller galleries, making twenty-five exhibition rooms in all—a plan so simple as to disguise from all but experts in such matters the amount of thought that was given to

*As has been previously stated, the eighteenth-century section of this collection was given to the Museum, while the mediæval section was deposited as an indefinite loan.

the consideration of every detail, from the practical as well as the æsthetic side; and it is a pleasure to record that in the study of these details there were from start to finish the utmost harmony and coöperation between the architect and the museum authorities, an achievement which was in itself perhaps noteworthy as of not too frequent occurrence in work of this character.

Excluding the small projection on the north, this extension measures about 160 feet in length by 100 feet in width. The central hall is 116 feet long, 42 feet wide, and 67 feet high. This height is considerably greater than that of the side portions, making a clerestory which is pierced by ten large, semicircular windows on each side. These give to the hall a high side light which is beautifully diffused by the cream-white, vaulted ceiling, and falls most becomingly upon the sculptures and other objects on the floor and walls below. The shadows cast by it are never too sharp, and it is equally good in all parts of the hall. To prevent reflection and inversed shadows from the floor, it was necessary to use material of a neutral tone, and for this Tennessee marble with an unpolished surface was successfully adopted. In the *Musée des Arts décoratifs* the side galleries of the upper stories open directly upon the central hall, but this arrangement would have been a mistake for us, because of the cross lights it would have made in these galleries, and also because of the loss of valuable wall space which it would have brought about, both in the galleries and the hall. Consequently the side walls of the hall have been left solid above the doors of the lower floor, thus affording a fine background for the display of large tapestries and monumental works. The color of the hall is light throughout, as it was felt that such warmth as it required would be furnished by the colors of the tapestries, rugs, etc., with which the walls were to be largely covered. The doorways leading into the side galleries of the lower floor, and the columns and balconies at the two ends of the hall, are of light gray Euville limestone; and the walls are painted a slightly deeper tone, the cornice and ceiling being white.

Surrounding this hall on the lower floor are nine exhibition rooms of varying dimensions, with a tenth projecting from the north end, especially constructed to receive the Swiss room described below, and on the upper floor are fourteen. Architecturally these rooms are perfectly simple, being designed merely as backgrounds or settings for their contents, and restricted to moderate size, to keep the periods and groups of objects distinctly separated from one another, and also to avoid bewildering the visitor with a range of too many objects of a generally similar character at one time. It should be noted, however, that the walls between these rooms are structurally of a temporary character, although of fireproof material, so that any of them can be easily removed or shifted should a change in the collections require it. The height of the rooms on the lower floor is 20 feet and of those on the upper 16 feet. Each of the side rooms is lighted on one side only, thereby avoiding cross lights and giving three good walls for exhibition space in every room, the windows being square-topped and extending, on the lower floor, from the ceiling to about 7 feet above the floor, and on the upper, to about 5 feet. As a very large part of the material to be exhibited in this wing was of such a character that it would have to be attached directly to the walls, it was desirable to make this attachment as easy as possible, and also to facilitate rearrangement as the collection grew. To this end each room was lined with a thin sheathing of wood, to which objects can be fastened without the necessity of drilling holes in the walls, and this sheathing has been covered with stuffs of an inexpensive quality, the color, material, and pattern of which vary in the different rooms.

The modern systems of ventilation employed in public buildings call for a considerable number of apertures in a room or gallery, which are generally a source of trouble to the museum official who is charged with the arrangement of a collection, because a register in a floor or wall is apt to be placed at the very spot where an important object ought to go. This difficulty was carefully studied by the late Mr. Al-

fred R. Wolff, the engineer of the building, by whose skill it was reduced to a minimum. The radiators are bedded in the walls under the windows, where the space is of least use for exhibition purposes, and wherever possible the lower air shafts open into the baseboards of the walls. Wherever an object would have been placed against one of these openings, it has been a simple matter to construct a low platform at this point, and carry the air shaft through this to its front, thereby providing a base or pedestal for the object without interfering in any way with the ventilating scheme.

The ventilating system of this new wing, which is unlike that of any other museum in America, calls for special acknowledgment to Mr. Wolff, by whom it was devised. With the large amount of old and valuable woodwork which the building was to contain, it was necessary to provide protection against the great changes of temperature and humidity which have proved fatal to so many panels and carvings brought to this country. This has been successfully done in the museums of Berlin and Vienna, where, to be sure, the changes are not so violent as with us. After making a careful study of the systems in effect there, Mr. Wolff evolved and installed one which he believed adequate to meet the conditions imposed upon him, and superior to any heretofore in operation. Whether experience will confirm his belief it is perhaps too soon to determine, as his system has not

yet had a full year's test under observation; but in the seven months, beginning last August, during which it has been accurately watched it has certainly succeeded in giving to this wing a uniform climate of its own, as regards temperature, humidity, and the quality of the air, practically independent of conditions outside or in other parts of the building. All the windows are double, and are never opened except to be cleaned; and by an apparatus too elaborate to be described here in detail, the air is taken into the basement, purified by cloth filters, tempered, moistened or dried as conditions may require, and passed through shafts into the galleries. The records of these seven months show a temperature varying from 64 to 67 degrees, and humidity maintained at from 64 to 65 per cent. If we are able to keep to figures approaching these during the coming summer it will be indeed a triumph.

Externally this wing does not require description, as its exposed parts will front upon courtyards in the completed museum, by which it will be entirely surrounded, and it is entered only from the old building. Its exterior is therefore perfectly plain, of light buff brick, and it has been to a singular degree a building planned and executed with reference to its internal needs and effect. From this point of view Mr. McKim never designed a more successful structure, and in the scale, the dignity, and the refinement of the central hall he has left one of his noblest monuments.

E. R.





WING F
THE MAIN HALL



THE ARRANGEMENT

THE exhibits in the new wing are arranged as follows: In the central hall, European sculpture, with European decorative arts occupying the side galleries of the first and second floors with the exception of the three galleries on the second floor reserved for American arts. A chronological arrangement has been followed; by passing through the main hall to the corridor at the northern end and then forwardly to the left in the inspection of the rooms one may study the development of the decorative arts from the twelfth to the nineteenth century.

The hall of sculpture contains exhibits from the twelfth to the seventeenth century. Sculpture of the eighteenth century will be found in the rooms of the decorative arts of the period on the second floor, and a similar plan has been adopted on the first floor where the division between sculpture and decorative arts is not clearly defined. For instance, the minor works in terra cotta and stucco of the Italian Renaissance are shown in the side gallery devoted to that period. On the other hand, to give greater variety to the arrangement of the central hall, pleasing results have been obtained by placing among the sculpture some decorative works of the same periods, as in the case of several pieces which have been lent to the Museum and may be changed from time to time. Again, it will be noticed that sculpture and the decorative arts are combined in the room containing the Biron monuments, as the intimate and reserved character of these works can be better appreciated in their

present position than if placed in the large, strongly lighted central hall.

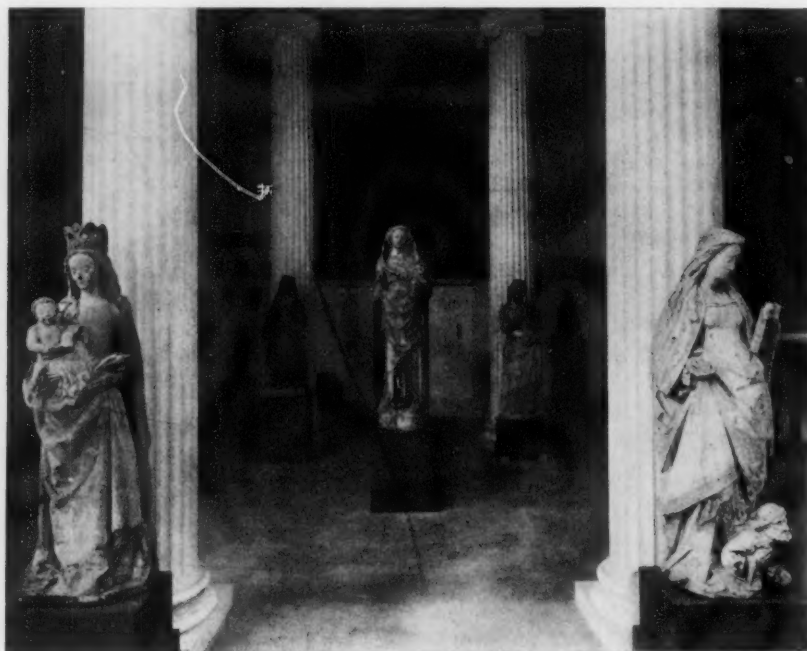
F. I. EUROPEAN SCULPTURE, TWELFTH TO SEVENTEENTH CENTURY

THE two most important groups in the sculpture section are the works of the Italian Renaissance, placed at the south end of the hall (F. I. A.) and the French works of the Middle Ages at the north end of the hall (F. I. C.). With the Italian sculptures are placed the Spanish (F. I. B.), and with the French, the German, and the Netherlandish (F. I. D. and E.). It seemed necessary to begin the whole arrangement with the work of the Italian Renaissance, for every introduction to the study of art should begin with this great period—perhaps most easily comprehended by the layman of all—that is an inexhaustible source of pleasure to the lover of art. This arrangement has at the same time the advantage that one may remain in the Renaissance atmosphere even while casually glancing into the side rooms in which the decorative arts of the Renaissance in Italy, France, and Germany are shown on the west side, and those of the late Renaissance in the northern countries—England, Germany, and the Netherlands—on the east side. The French sculpture, placed in the corridor at the north end of the hall in the half light of the columns which adds to the solemn and mysterious beauty of the sculpture, serves as a transition from the earlier periods to the mediæval decorative arts.

THE METROPOLITAN MUSEUM OF ART

Upon entering the hall the splendid majolicas from the Everit V. Macy collection, with their gorgeous color and brilliant luster, bring us into touch with the Renaissance. We find grotesques similar to those on the plates just noticed on the Umbrian choir stalls placed at opposite sides of the

statuettes and plaquettes, all recent acquisitions and now on exhibition for the first time. Among the statuettes are two important works of the fifteenth century, one attributed to Bartoldo, the teacher of Michelangelo; the other a statuette of Cleopatra, by a Sienese artist: while a



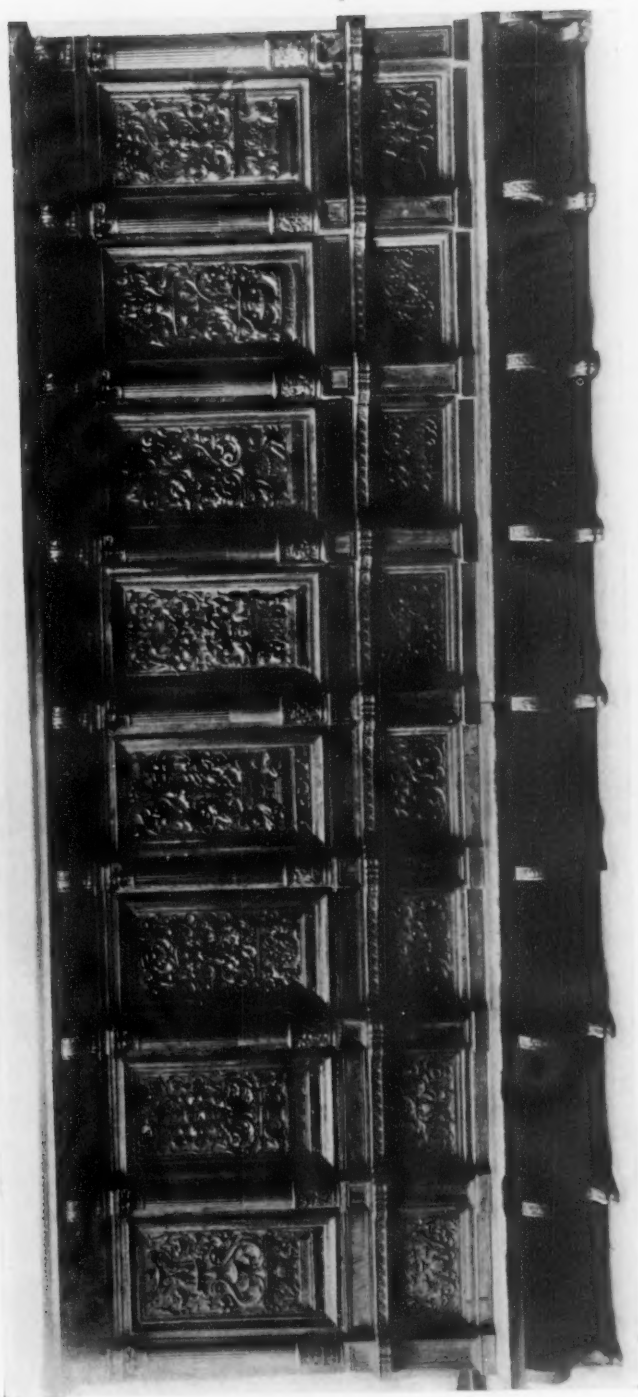
THE MAIN HALL (DETAIL)
THE NORTH END

hall. Ornamented in full relief with architectural and classical motives, they illustrate the decorative tendencies of the High Renaissance. Above them, on the left, is the Assumption of the Virgin, by Andrea della Robbia—although restored still showing the sincerity of the art of the best followers of Luca. On the right, another della Robbia, the Virgin Enthroned, with its greater variety of color, shows the later style of Giovanni della Robbia. The Renaissance tapestries beneath, lent by Mr. George Blumenthal, with their beautiful red background, testify to the preference of the Italians for gay and sparkling colors.

Two cases contain Renaissance bronze

Kneeling Venus, an imitation after an antique group, and a Kneeling Man of the school of Michelangelo, represent the sculpture of the sixteenth century with its more exaggerated movements. Among the plaquettes, most of them lent by Mr. Grenville Lindall Winthrop, are works of some of the best known Italian masters—Moderno, Valerio Belli, Sansovino, Riccio.

The large sculptures of the Renaissance in marble and terra cotta are exhibited on both sides of a mantelpiece from the Marquand collection, and on the screens in the center of the hall. An early Gothic Virgin and Child shows the origin of the Italian sculpture of the Pisano School. The style of Donatello, the great master of the



ITALIAN RENAISSANCE CHOIR STALLS

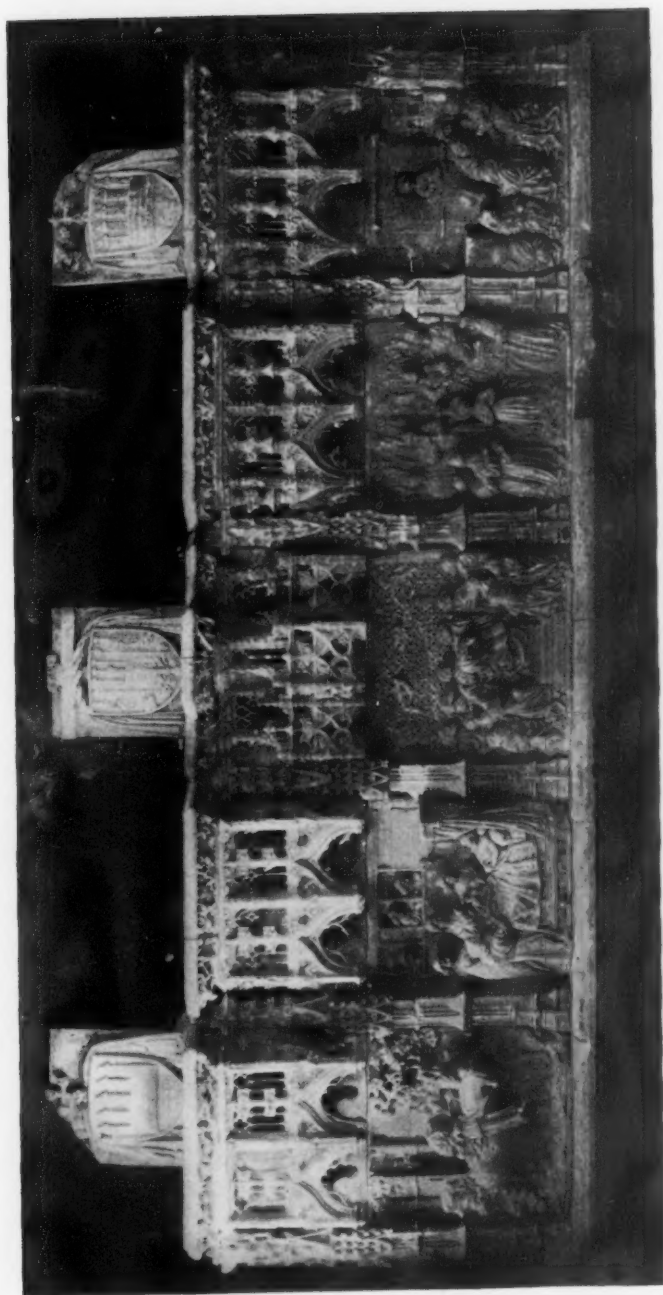
fifteenth century in Florence, is represented by a characteristic flat relief by his Umbrian pupil, Agostino di Duccio. The charming realism, with the love for detailed execution and gay expression, in the Florentine works of the second half of the fifteenth century is shown in the terra cotta Virgin and Child by Verrocchio and the Reclining Putto in bronze by the same artist; also in the captivating Laughing Child by Antonio Rossellino. The artists of the sixteenth century under the influence of Michelangelo abandoned the low relief style illustrated in these works and worked either in high relief or in sculpture in the round, designed to be viewed from different points, as we see it in the two pieces of sculpture by Giovanni da Bologna, lent by Mr. Philip M. Lydig.

F. I. B. A decided contrast to the cheerful Italian Renaissance sculpture is shown in the Spanish works which express a severe and ascetic feeling especially noticeable in the somber head of Christ in terra cotta, the Saint Francis in ivory, and the curiously archaic and conventionalized marble crucifix lent by Mr. George Blumenthal. The large Spanish altarpiece in alabaster, a gift of Mr. J. Pierpont Morgan, is one of the most important pieces shown in the new wing. The fine execution and the vivid characterization of the scenes from the lives of the saints show Netherlandish influence. The ornamentation with its fantastic richness is a splendid example of the Mudejar style—a mixture of Gothic with Moorish elements in which the Gothic insistence on the vertical was varied by a feeling for the horizontal line.

F. I. C. At the north end of the hall are arranged the works of sculpture of the French and Northern schools which show in the earlier examples the severely monumental style of the Middle Ages; this is somewhat secularized by the expression of a more worldly sentiment in the later works of the fifteenth and early sixteenth centuries when the art of these countries, still retaining much of the Gothic element, came strongly under the influence of Italian

art which had freed itself earlier from the church. In the choice of material French sculpture differs from the Netherlandish and the German in the use of sandstone or painted limestone, the latter used especially in the Ile-de-France. Another characteristic may be noted in the purpose French sculpture served in the adorning of the exterior of churches or of the walls and pillars inside. The German and Netherlandish works, on the contrary, were principally made for altars and carved in wood.

Although there was a great similarity in style in the works of the different nations in Europe during the Middle Ages, we find individuality already expressed in the various schools of sculpture. The French group of the Education of the Virgin in the center of the hall, shows a characteristic charm and grace in the outline and in the expression of the faces. On the two screens are several pieces of sculpture showing the styles of the different provinces of France in the fifteenth century. The realistic and monumental character of the Burgundian School of Claus Sluter is expressed in the Virgin and Child on the left. The rhetorical character of the Ile-de-France sculpture is shown in the statue of Saint Yvres, the patron saint of the lawyers, or in the Saint Michael and Saint Martin placed at the sides of a Gothic window, both replete with pride aristocratic and charming in decorative effect; while the alabaster figure of Saint Michael still shows the Gothic grace of the northern part of France, and the Saint Barbara on the other side, with her coquettish pose, might have been made in Alsace. A rare stone relief of Apostles shows the fine rhythm of lines which the French Gothic sculptor knew how to give to all the figures in his compositions. In contrast to the French Gothic works, the German and Netherlandish carvings are harder, but full of sincerity, and domestic in sentiment. The Netherlandish sculpture is especially well represented: the heavy and clumsy Dutch works with their serious illustration of holy stories (for example, the Holy Family surrounded by angels playing on musical instruments, in a Gothic tabernacle), are easily to be separated from the



SPANISH ALTARPIECE, FIFTEENTH CENTURY

more cheerful carvings of the Flemish School, with their lively movement and more emotional conceptions (for instance, The Virgin and Saint Ann with flying angels opening the baldachino from an atelier in Antwerp).

Virgin and the keystones on the other wall are samples of the more naturalistic German Romanesque style.

Several important French tapestries of the early fifteenth century make an effective background for the examples of early



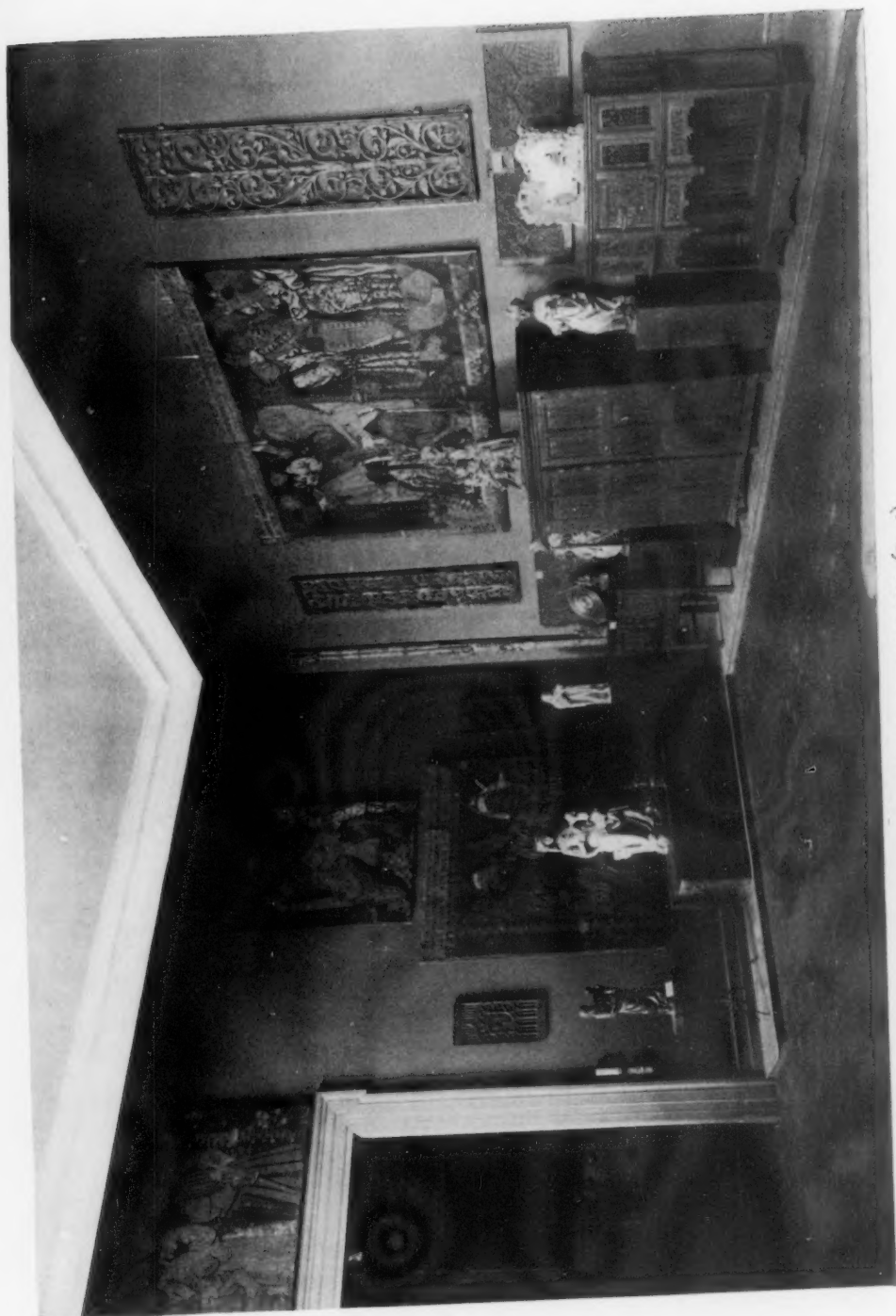
FIRST GOTHIC ROOM (F. 3)

The end of the hall, where the early sculptures are exhibited, recalls the nave of a church—on each side Gothic choir stalls, in their picturesque appearance contrasting with the linear and plastic style of the Renaissance stalls previously mentioned, and in the center, the marble tabernacle, a work of the early Italian Romanesque style. To the right in the adjoining corridor (F. 2) will be found the decorative works of the early Christian era, at present only represented by a relief, from Asia Minor, of Jonah and the whale, which in execution is classical and only in motive shows its Christian origin. Around it, on the walls, are some Byzantine mezzo majolica, and near by is an hieratic French Romanesque Virgin, whose conventionalism shows the influence of the Byzantine ivories. The arch above the

Gothic sculpture, among which should be especially noted the Saint John and the Head of an Apostle placed on columns. This series of columns from Southern France shows the difference between the capitals of the thirteenth century with their open buttonlike leaves, and those of the fourteenth century, with their leaves reversed.

F. 3. FIRST GOTHIC ROOM, BIRON MONUMENTS, FIFTEENTH CENTURY

PROCEEDING now to the room of the Biron sculptures—an Entombment and a Pietà—little need be said of these masterpieces of French sculpture from the Chateau of Biron. These monuments have the high quality often to be found in the



SECOND GOTHIC ROOM (F. 4)

THE METROPOLITAN MUSEUM OF ART

best works of a transitional period, for it seems as if the naïve and sincerely religious feeling of the Middle Ages had been combined with the harmonious and tranquil style of the Renaissance. Sorrow is expressed with great intensity, but without the wild exaggeration which is usual in northern mediæval art, and the charm of the soft material (limestone) and the traces of delicate color give further attraction to the well-balanced composition. In the portraits of the two donors of the *pietà* we have an early expression of the fresh realism of the Renaissance. The tapestry behind the *pietà* is an example of the monumental style of the Burgundian weaving of the period of Charles the Bold.

F. 4. SECOND GOTHIC ROOM, THIRTEENTH TO FIFTEENTH CENTURY

WE have endeavored to give this room, with dark blue background and richly colored stained windows, the gloomy effect of a Gothic interior. The Burgundian tapestries, belonging to the same period as that just mentioned, make an imposing effect, with their simple outlines and large masses of color. The sculpture and the furniture permit a survey of the development from the late thirteenth to the fifteenth century. Two gates in gilt iron, effective in simplicity of line, combining in the animal heads conventionalism and splendid observation of nature, are in the style of the thirteenth century. The two French Virgins of the fourteenth century at the height of the Gothic style, unusually large pieces among the rare carved wood figures of the time, show the typical turning of the body in an S-curve and the conventional smiling face. The two fine end pieces from choir stalls (one placed in the room of the Biron monuments), with their more statuesque and serious figures and naturalistic details, are of the fourteenth century also, are more likely German than French, from Notre Dame in Paris, as it has been supposed.

The greater imitation of real life and the fondness for *genre* scenes and all kinds of natural details in the Gothic art of the fif-

teenth century is shown in works of sculpture like the Last Supper (French) and the fragment from the scene of Christ in the house of Simon (German), and in an especially charming Nativity, in limestone, with the angels arranging the bed of the Child and Joseph warming the linen before the fire.

The furniture for the most part is in the richly decorative French flamboyant style, of which a good example may be seen in the chest in the center of the east wall. Contrasting with these, the furniture of the Netherlands—a large cabinet may be taken for example—shows a simpler and heavier ornamentation.

F. 5. ITALIAN RENAISSANCE, FIFTEENTH AND SIXTEENTH CENTURIES

THIS room has been arranged in accordance with the preference of the Renaissance artists for light backgrounds from which the objects stand out sharply. The mantelpiece and some of the chest fronts still show the thin ornament and delicate relief of the early Renaissance, while a section of the choir stalls in the central hall and some of the other pieces show the richly decorated style of the early sixteenth century. The wainscoting ornamented with cartouches, and the cabinets with grotesque heads, show the transition to the baroque style of the late sixteenth century. In the color schemes of the majolica we may also note differences between the two centuries: the *pietà* from Faenza having the deep and somber tones of the first period, while the subtle coloring and bright luster of the different fabrics of the sixteenth century from Urbino, Derouta and Castel Durante are splendidly illustrated in the two cases of majolica, together with the collection in the hall lent by Mr. V. Everit Macy. Several reliefs in stucco and terracotta illustrate the taste of the lower classes who used reproductions from well-known works in marble or bronze to decorate their homes. The tapestries, mostly of French or Netherlandish origin, may be properly placed with these other exhibits since tapes-



ITALIAN RENAISSANCE ROOM (F. 5)

THE METROPOLITAN MUSEUM OF ART

tries used in Italy at this period were mostly of northern origin.

F. 6. FRENCH AND GERMAN RENAISSANCE, SIXTEENTH CENTURY

THIS room represents the northern Renaissance with its heavy and broadly built furniture, contrasted with which the smaller French cabinets stand out prominently with their finer lines of delicate, classical drawing. The German cabinets of architectural design suggest small house façades. In the smaller pieces of furniture such as chests and chairs, we see how the fondness for bold divisions leads to the introduction of pilasters and geometrical framework. The case in the center of the room contains several examples of Palissy faïence, in which there is a mingling of the naturalistic and classical ornament of the French Renaissance; as well as some Limoges enamel, which show the art of portraiture, and the *grisaille* technic under the Italian influence, of the later artists. The most attractive feature of this room is the gorgeous tapestry lent by Mr. Morgan, which was made for the Spanish Court, and later came into the possession of Cardinal Mazarin at Paris. It was very likely made in the recently identified atelier of Jean de Rome, at Brussels, about 1510, and represents in several symbolic scenes the glorification of the Church. It is woven with fine silk and wool with gold and silver freely introduced. The fine nuances of the delicate color scheme suggest the art of the greatest Flemish painter of this period, Quentin Matsys, making this piece almost unique of its kind. The tapestry on the opposite wall shows in its cooler color scheme and in the more marked perspective of the drawing, the Italian influence which appeared in the tapestries of the Netherlands in the middle of the sixteenth century.

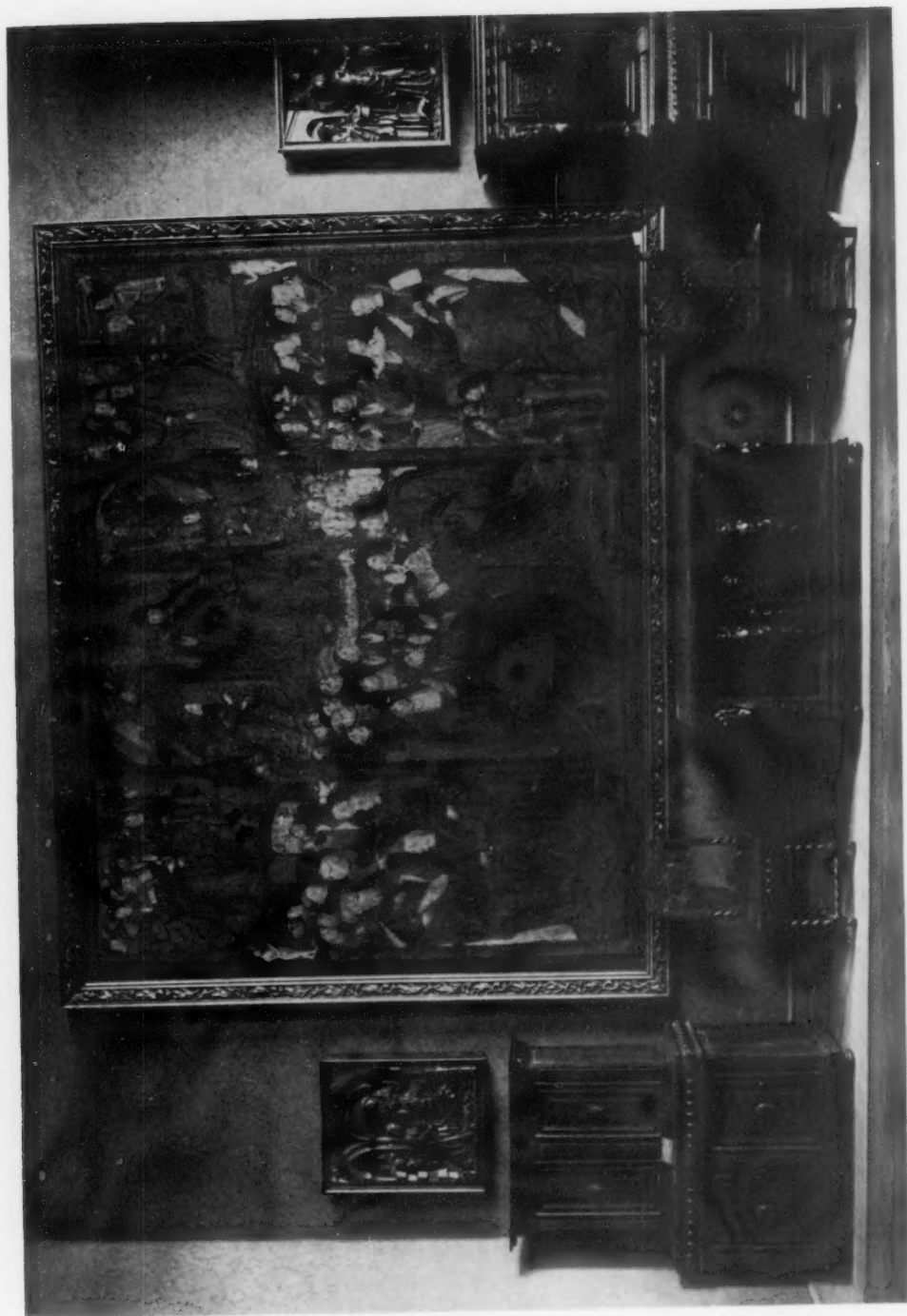
F. 7. FRENCH RENAISSANCE (CONTINUED)

THE exhibition in the corridor is a continuation of this period and contains several examples of French decorative sculpture in wood and stone of the sixteenth century.

F. 8. NORTHERN BAROQUE, SEVENTEENTH CENTURY (DUTCH, FLEMISH, GERMAN, AND ENGLISH)

THIS room has the character of a Dutch or Flemish interior of the Baroque period, seventeenth century. The south and west walls are covered with two remarkable tapestries of somewhat earlier date, lent by Mr. George Blumenthal, which in their classical Italian style illustrate the taste of the period. Two cabinets represent the two styles of Dutch furniture in the seventeenth century. The earlier one, made of oak, has still the flat relief of the Renaissance, while the later one, with its thickly turned columns and pronounced profiles, introduces veneer and ebony inlay. A carved bedstead, also, shows the Renaissance style still in vogue in the seventeenth century; in its excellent preservation with its old leather ceiling, it is a rare example of the Amsterdam style of furniture of about 1650. A cabinet ornamented with inserted plates is a type illustrating the transition to the eighteenth century when pieces of Chinese porcelain were used as household ornaments; the popularity of this ware is reflected in the success of the Delft faïence made in imitation of Chinese porcelain but softer in material and warmer in color. The bourgeoisie taste of the period is represented by a Dutch candelabra in brass and numerous objects in pewter.

W. R. V.



FRENCH AND GERMAN RENAISSANCE ROOM (F. 6). THE MAZARIN TAPESTRY



FRENCH ART OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

F. 9. PERIOD OF LOUIS XIV

THIS is the first of seven rooms devoted to the French decorative arts of the seventeenth and eighteenth centuries. The period of splendid magnificence to which Louis XIV (1643-1715) gives his name is illustrated by several remarkable pieces of furniture and woodwork. The most important of these are the two great carved doors and overpanels, in perfect preservation from the royal château of Marly. To harmonize with a majestic scale of architectural proportions, the overdoors are massively sculptured in high relief, but in the lower panels the less salient carving is permitted to show a more elaborate grace of design. Not less beautiful are three large panels from the Bibliothèque Nationale, Paris. The same skill in design and execution gives distinction to the furniture of this period. A rather unusual example is the large *armoire* on the right as one enters from Room 8. Beyond it is a rather similar piece of later date carved with the graceful floral decoration of the Louis XV period. Drawn up against the wall are high-backed, dignified chairs, richly upholstered in large figured brocades and tapestries. A table-desk of ebony with decoration of *bronze dore* from the atelier of Boulle stands in the middle of the room. Another table, supporting a large clock, recalls the style of Le Brun, who in his day ruled the artistic world with the absoluteness of his sovereign. Near by is part of a stone balustrade probably designed for his own park by Le Brun. Suggestive of the playing children sculptured for the fountains in these ornate

gardens are two little figures in painted wood standing on tall, gilded *torchères*. The two bronze busts placed on consoles near these are the signed work of Du Quesnoy.

F. 10. PERIODS OF THE REGENCY AND LOUIS XV

THE exhibits in this room, as in the first three rooms on the second floor, belong chiefly to the extravagant period of the Regency (1715-1723) and to the more charming one of Louis XV (1723-1774). On the left on entering is a large mirror and marble mantel of the Regency from an *hôtel* in the Place Vendôme, Paris. It was in the early years of the eighteenth century that mirrors began to be largely used in the decoration of rooms. The great height of the mirror opposite with accompanying woodwork (which, with panels to be mentioned later, comes from the Palace of the Tuileries), although in the style of Louis XVI, necessitated its location in this room. To the time, however, of the Regent, among various examples of chairs, woodwork, and decorative motives, belong the two carved panels with paintings of parrots. The *torchère* in the form of a savage standing near by is in the style of Louis XIV. Two painted panels of the period of Louis XV illustrate the polychromatic decoration of rooms, far more common than generally thought. One, attributed to Christophe Huet, figures a boar hunt, with other animals including the popular monkey. The small gray and gold alcove with trophies of the seasons adorning its panels, belongs to the first half of the eighteenth century, and in the charm and gayety of its gilded carving shows a delectable phase of the art that had fled the throne room for the boudoir.



LOUIS XIV ROOM (F. 9), (LOOKING SOUTH)



LOUIS XIV ROOM (F. 9). (LOOKING NORTH)



ROOM OF THE REGENCY AND LOUIS XV (F. 10)



ALCOVE
FRENCH, EARLY EIGHTEENTH CENTURY
(F. 10)

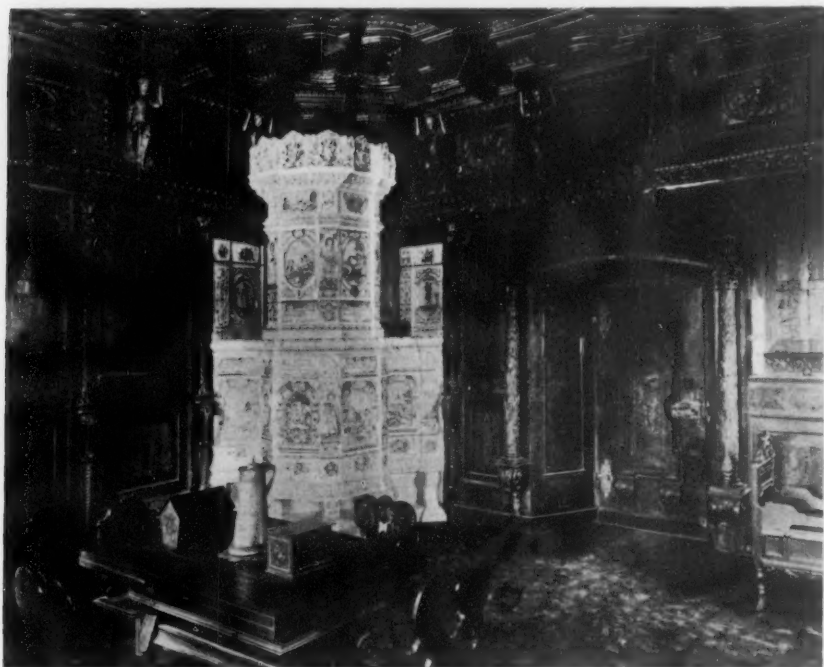
THE WING OF DECORATIVE ARTS

F. 11. FLIMS ROOM

THE visitor should now proceed to the Swiss Room from the village of Flims in Switzerland (F. 11), a richly carved room of the early seventeenth cen-

F. 13. PERIODS OF THE REGENCY AND LOUIS XV

IN this the series of French rooms is continued. A door, four delicately carved panels and pilasters, painted and gilded, are



FLIMS ROOM, SWISS, SEVENTEENTH CENTURY (F. 11)

tury with stained glass windows, a large tiled stove, exhibits of pewter and other objects; and then ascend the stairs, on the landings of which are shown the James Jackson Jarves Collection of Venetian Glass, principally of the eighteenth century.

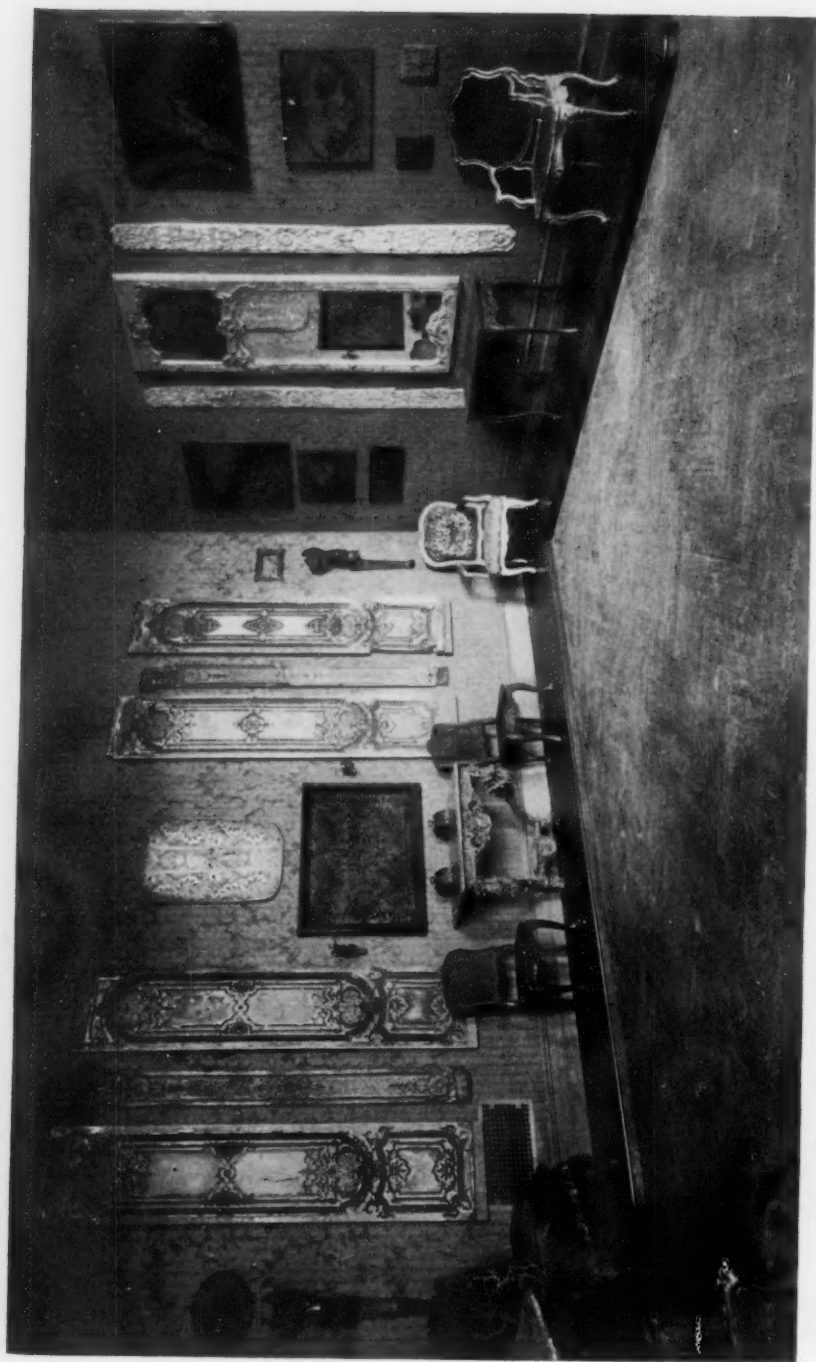
STAIRCASE AND F. 12. ITALIAN, SEVENTEENTH, AND EIGHTEENTH CENTURIES

AT the head of the stairs, Room 12, are arranged some objects of the Italian seventeenth and eighteenth centuries, a marble mantel with a bronze bust of Innocent X, a large harpsichord from the Crosby Brown Collection, said to have belonged to that pontiff, and several tapestries.

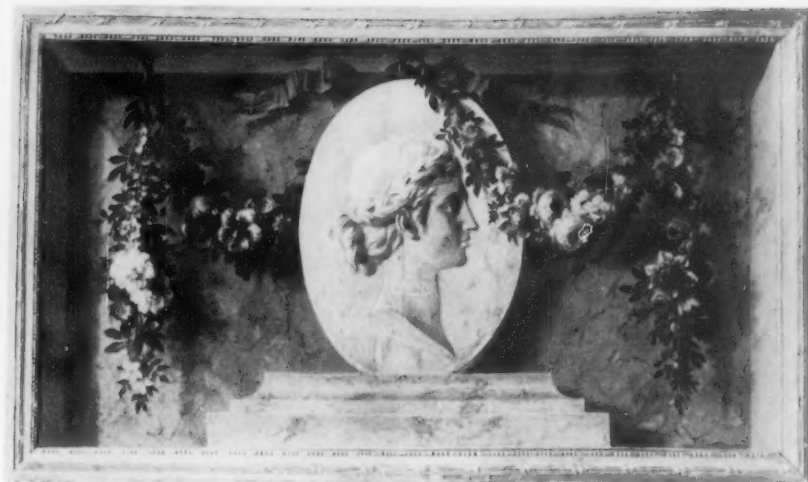
said to have come from the Château of St. Cloud and are in the style of the Regency. On the side walls are two pier glasses early in the period of Louis XV, one resting on a console and the other with a painting *à la Watteau* placed above a graceful Louis XV table.

F. 14. PERIODS OF THE REGENCY AND LOUIS XV

THE adjoining room, F. 14, contains exquisite panels—three with the rather fantastic ornament of the Regency, and two, carved with children and trophies, in the style of Louis XV. A portrait, presumably of Louis XV woven in the rare Savonnerie tapestry, hangs over a harpsichord in the style of the Regency. To this period



ROOM OF THE REGENCY AND LOUIS XV (F. 13)



NOTES

RECENT LOANS.—Mr. George Blumenthal has again lent to the Museum the marble bust of the young Saint John, by the Florentine sculptor, Antonio Rossellino (1427-78), who excelled in the representation of childhood. An illustration and description of the bust will be found in the BULLETIN of June, 1909, published at the time when it was formerly sent to the Museum. It is now on exhibition near another example of Rossellino's sculpture, the head of a laughing angel, purchased by the Museum in 1909, in the main hall of the new Wing of Decorative Arts.

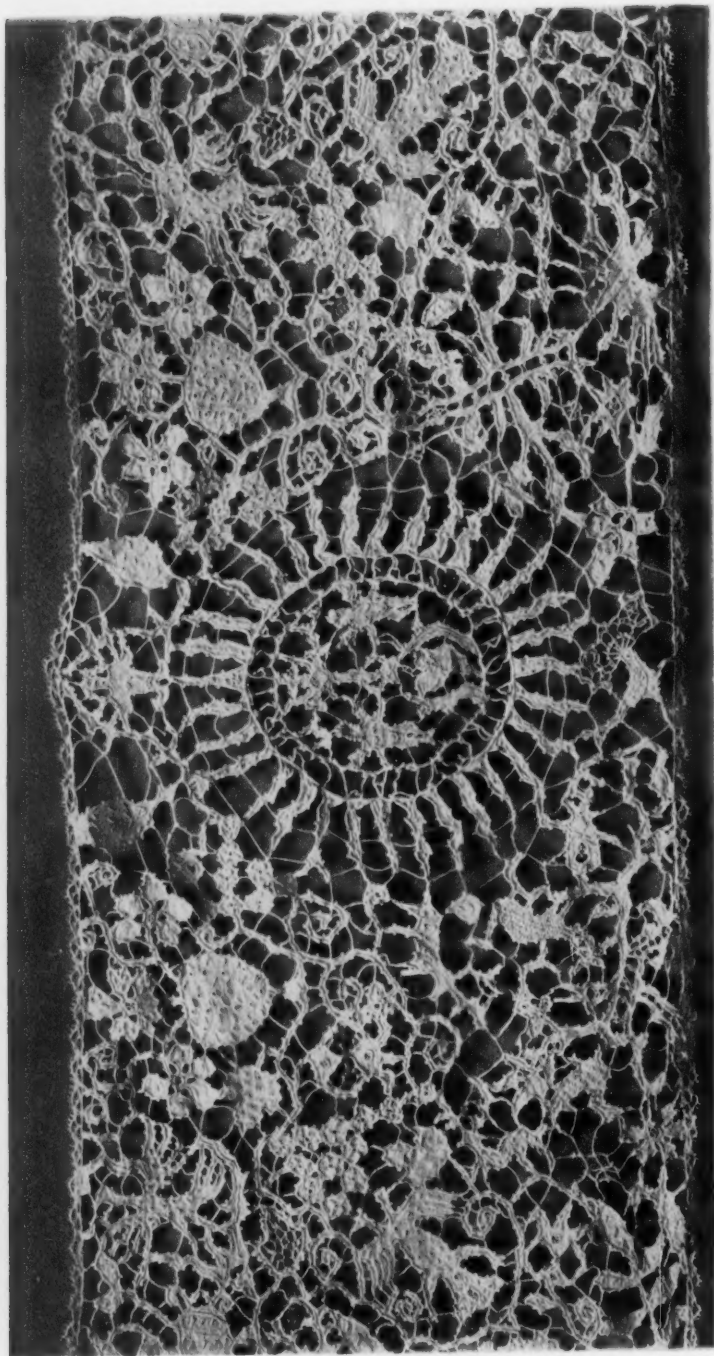
A remarkable portrait bust in white marble of a queen, dating about 1380 and of North French workmanship, has also been lent by Mr. Blumenthal and is now on exhibition in the room of the Biron Sculptures of the new Wing.

From Mr. Lockwood de Forest, several interesting examples of Eastern art have been received as a loan. Among the most important are two pieces of early Indian sculpture in stone, one a Buddha, dating from the third or fourth century, and the other, a small relief representing the death

of Gautama, of the second or third century and executed in the style of the famous Gandara sculptures. These two pieces also will be found in the new Wing.

Through the kindness of Mr. Norman Sanborn, of Brooklyn, we have received as a loan for the exhibition in the Oriental section, a choice collection of Chinese and Japanese objects. Noticeable among these are two bottles, a *claire-de-lune* with red splash, and a white Ting, both pieces attributed to the Sung dynasty, tenth to thirteenth century. Other Chinese objects are three exquisite little pieces of soft paste, blue and white porcelain (Yung-chêng period); and a small, coarse Kaolinic-bodied bottle covered with a warm mirror-black glaze, that may well date from the late years of the Ming dynasty, perhaps from the Lung-Wan period, 1567-1620.

Among the remarkable objects of Japanese provenance are tea jars by the first and second Toshiro; bowls by Koyetau, Ninsei, and Kenzan, and a dainty little teapot inscribed: "In Bunkwa, on a summer's day I made this for Shun-sui-Sensei. Signed Mokubei." Two other objects we



ITALIAN CUTWORK (DETAIL) SIXTEENTH CENTURY
GIFT OF MRS. ROBERT W. DE FOREST



ROOM OF THE REGENCY AND LOUIS XV (F. 14)

THE METROPOLITAN MUSEUM OF ART

belong two interesting armchairs upholstered with tapestry; later styles are also exemplified. Among the paintings in this room are sketches by Domenico Tiepolo and the Venetian School of the eighteenth cen-

however, to mention one charming door panel of a little cupid surrounded by vines. Particularly interesting among the other exhibits are the *bronzes d'ameublement*, metal fittings and ornaments, to be mentioned



DOORS AND INTERVENING PANELING OF A LIBRARY
FRENCH, EIGHTEENTH CENTURY

tury, a *Sleeping Venus* of Boucher's School, and an historical canvas by De Troy.

more fully later, some tapestried chairs, and a wrought-iron gate in the style of Louis XV.

F. 15. PERIOD OF LOUIS XV

COVERING the greater part of one wall in the large room, F. 15, are four doors with intervening panels from some library of the early eighteenth century. The doors are designed to harmonize with the bookcases that lined the room, with the substitution, however, of false binding for the real books. This was a plan not at all unusual in the eighteenth century. To this early period belongs a large mirror frame of gilded wood which is placed over a marble mantel, dating about 1740 to 1750, recalling several at Versailles. All the panels, overdoors, and small pieces of woodwork deserve attention, but it is only possible,

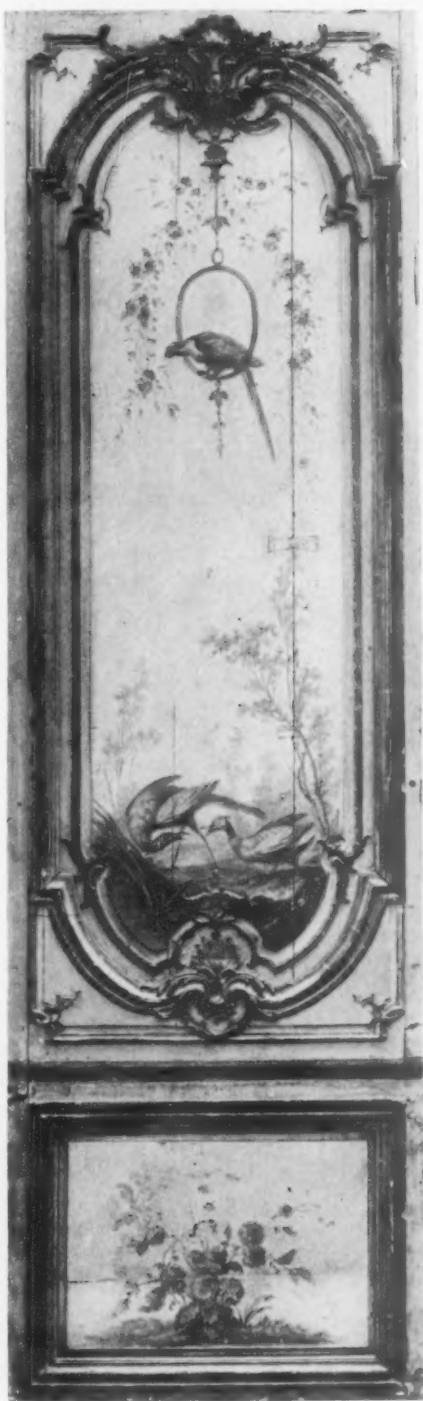
F. 16-17 PERIOD LOUIS XVI

THE next two rooms, concluding the series, are devoted to the period of Louis XVI (1774-1793). Typical of the fully developed decorative art of this period of neo-classic inspiration in design and choice of motives, are a carved door, wall panel, and moldings, in white and gold, which, together with the mirror frame in Room 10, previously mentioned, originally formed part of the interior decoration of the *Pavillon de Marsan* of the Tuileries and fortunately escaped destruction at the burning of the palace in 1871. Carved and painted overdoors played an

important part in the rooms of this period. Among the many exhibited may be mentioned a group of four oval paintings, in large carved frames, of ladies in contemporary costumes; a painting of floral garlands and imitated bas-relief by Madame Vallayer Coster; and a *grisaille* by Sauvage. Several panels and sketches are by the painter de Witt, famous for his *jeux d'enfants*, and others are in the styles made popular by these artists. A frieze consisting of six panels carved with medallion portraits of famous painters and artists should be noted. Two painted panels, probably from a door of the *Boudoir Turc* of the Queen at Versailles, with a fanciful design of turbaned Ottomans, illustrate a theme that rivaled the *chinoiseries* and *singeries* of earlier popularity. Two painted panels of garlands, ribbons, and bas-reliefs, attributed to Leriche, may be instanced among many similar examples as showing the delicacy of treatment of the smaller rooms of the period. Perhaps from a room of this intimate character comes a white marble mantel of refined design. Two large mirrors and severely classic consoles suggest a more formal *appartement*. Figuring Astronomy and Geography, two groups of children and attributes are typical of the sculptured groups that commonly ornamented the tops of bookcases. Finally a great variety of chairs may be noted as illustrating the transition from the earlier styles to the characteristic simple lines and classic ornament of furniture in the period of Louis XVI.

The examples in the Hoentschel collection of the applied metal ornaments that, introduced into favor by A.-C. Boulle, continued throughout the "Second French Renaissance" to lend to furniture the fine beauty of the chiseler's art, form a collection of the highest quality and one of the largest ever brought together. Although it is impossible at present to show the collection in its entirety, a large proportion is on exhibition in the French rooms just reviewed, including many works by, or closely in the spirit of, artists famous for their *bronzes d'ameublement* such as A.-C. Boulle, the Caffieri, C. Cressent, Riesener, Gouthiere, and Thomire.

J. B.



THE METROPOLITAN MUSEUM OF ART

F. 18. CORRIDOR

IN the south corridor, F. 18, have been placed the Moses Lazarus collection of seventeenth- and eighteenth-century fans, and cases in which may be seen examples of the early eighteenth-century porcelains of France and Germany.

ENGLISH AND AMERICAN ART

F. 19-20. ENGLISH FURNITURE, SEVENTEENTH AND EIGHTEENTH CENTURIES

LEAVING this corridor one enters a room, F. 19, devoted to English furniture, pottery, and porcelains dating from the seventeenth and early eighteenth century. Here are examples of the work of the Elizabethan, Jacobean, and Queen Anne craftsmen, while in the room immediately beyond, F. 20, are many choice examples of furniture after the design of Chippendale and Hepplewhite, and a charming inlaid marble mantelpiece in the style of Robert Adams.

F. 21-23. AMERICAN FURNITURE, SIXTEENTH TO THE EARLY NINE- TEENTH CENTURY

FROM the English rooms we pass to Room F. 21, which together with the two following rooms is decorated with various examples representing the earliest furnishings of the American colonist.

Forming but a small part of the Bolles collection recently presented to the Museum through the kindness of Mrs. Russell Sage, the various house fittings there arranged show the main styles in favor from the early years of the seventeenth to the first quarter of the eighteenth century. The south end and west wall of Room 21 are given up to furnishings of the early seventeenth century, and here may be seen examples of the oak tables of the period; of the desks, bureaus, boxes, wainscot, chairs, etc., carved, inlaid, painted, or paneled with the crudest of scroll patterns, floral or figure designs. The north end and east wall exhibit the styles that came in during the second half of the seventeenth and the early years of the eighteenth century. Here may be seen the abrupt transition from the semiarchitectural patterns of the opening years of the century to the pleasing forms that came into vogue during the Jacobean and Queen Anne periods. Rooms 22-23 which follow show the influence of Chippendale, Sheraton, and Hepplewhite upon the American cabinet-maker.

F. 24, 25. EMPIRE AND MODERN PERIODS, NINETEENTH CENTURY

THE last rooms of the section, Room 24, is devoted to the arts of the Empire and modern periods.

G. C. P.





TWO TAPESTRIES WOVEN BY WILHELM DE PANNEMAKER

THE two magnificent tapestries, lent by Mr. George Blumenthal (Room F. 8) were made at Brussels, from Italian designs, presumably in the second quarter of the sixteenth century. In 1528 the tapestry manufacturers of Brussels were required thereafter to weave into the border of each piece of greater area than six ells a red shield supported by two Bs. By an edict of Charles V in 1544, each *tapisserie* throughout the Low Countries who manufactured, or caused a tapestry to be made, was compelled to weave into the border his own personal mark—generally a monogram—as well as such devices as his town might order. The addition of this personal mark may have been customary at Brussels before this edict, but it is impossible to say with certainty.

Mr. Blumenthal's tapestries show the shield with the supporting letters B of Brussels, and the monogram of the merchant weaver Wilhelm de Pannemaker, one of the few weaver's marks which have been identified.

Wilhelm de Pannemaker, among other works, executed the famous set of twelve pieces, now in the Royal collection in Madrid, of the Conquest of Tunis from designs by Jan Vermay, or Vermeyer, who accompanied Charles V in his campaign. The weaving of the tapestries was carried out regardless of expense, in gold, silver, silk, and fine wools. The contract still exists in which Pannemaker undertakes to use the finest silk of Granada and the finest thread

of Lyons, with gold and silver thread supplied by the client. Mr. Blumenthal's tapestries are woven with the same rich materials, and may have been preceded by a contract similar to the one just mentioned.

These two tapestries came from a collection in Madrid, where they formed part of a set of several pieces illustrating a fable of Mercury. The subject is probably to be identified with Ovid's story of Mercury, Herse, and Aglauros (*Metamorphoses*, Bk. II, x) in which Aglauros is turned to stone because she attempted, driven by jealousy and greed, to prevent Mercury from entering the home of her sister Herse with whom the god was in love. The smaller of the two tapestries, if this identification of the subject is correct, represents Mercury in the chamber of Herse, and the larger, Mercury turning Aglauros into stone, and his subsequent departure. In the gracefully designed borders of the tapestries are represented Justice, Charity, Faith, Mercy, Fortitude and other symbolic figures.

In the composition, in the drawing of the figures and in the charm of the coloring—soft greens and dull reds and blues, brightened with the sheen of lavishly used gold and silver—and finally in qualities of decoration, the two tapestries are distinguished by high artistic merit. Coöperation between Italian artists and Flemish weavers was not uncommon in the sixteenth century, and the cartoons for these two tapestries were evidently done by an Italian artist, probably of the Florentine School.

J. B.

RELIEF FROM THE ATELIER OF ANDREA VERROCCHIO

THE artists of the quattrocento have been indefatigable in the characterization of Mother and Child in their relation to each other. As often as we have seen the theme, every new work of this kind seems surprisingly fresh. The recently acquired relief from the atelier of Andrea Verrocchio, which has been placed at the right of the Italian mantelpiece in the hall of wing F, represents the Virgin enthroned, with the Child seated on her left knee. Her position expresses modesty and dignity, and the wide folds of her dress, and her pose, with head erect, give her a majestic appearance. She lowers her eyes modestly, as if not to detract attention from the Child, whom she reverently touches with her finger tips. In spite of all solemnity, she has a cheerful and worldly expression in her beautiful Tuscan face, with high arched eyebrows, naïvely pointed lips and prominent temperamental chin. The folds of the veil around her head are rolled up like waves, and a few curls are playing over the ears and neck.

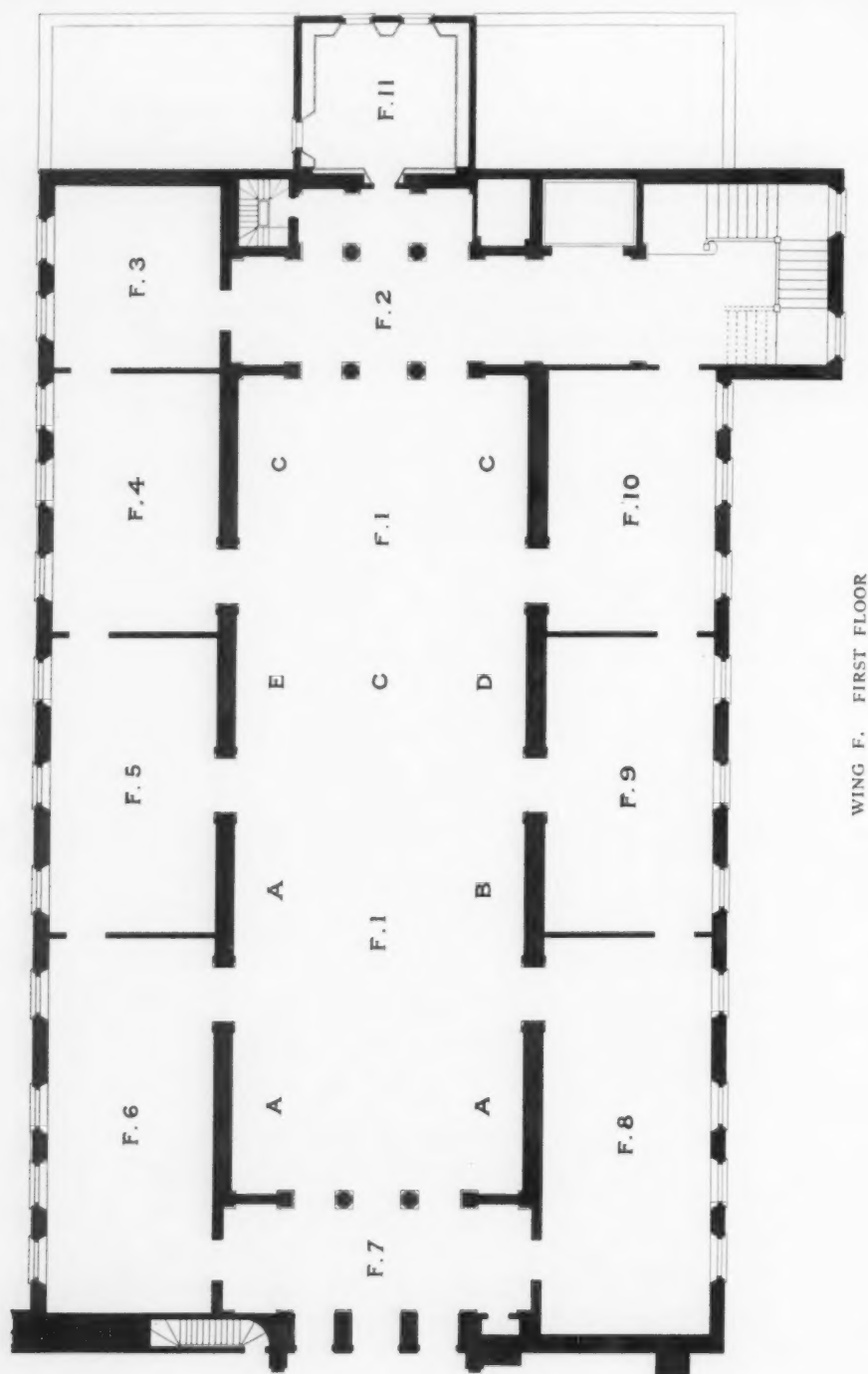
The Child, with his exaggerated, full form, is a mate to the bronze statuette of a reclining child, recently acquired by the Museum and shown on the near-by screen. The expression of the whole composition is intensified by the splendid preservation of the terra cotta and the attractive coloring which has been only slightly restored. The type of the Virgin resembles the well-known terra cotta relief from Santa Maria Nuova in the Bargello at Florence, while the general arrangement is still more suggestive of the Virgin and Child in the South Kensington Museum, which seems to be nearly a companion piece to ours. The quality of the work makes it nearly impossible to attribute it to Francesco di Simone, a convenient name for works that show some puzzling characteristics; many do not hesitate to attribute it to Verrocchio himself, as was done by Marcel Reymond, and by Frank J. Mather, Jr. (*Evening Post*, Feb. 14, 1910). On account of caution, however, we prefer to attribute it to the studio of the artist. W. R. V.





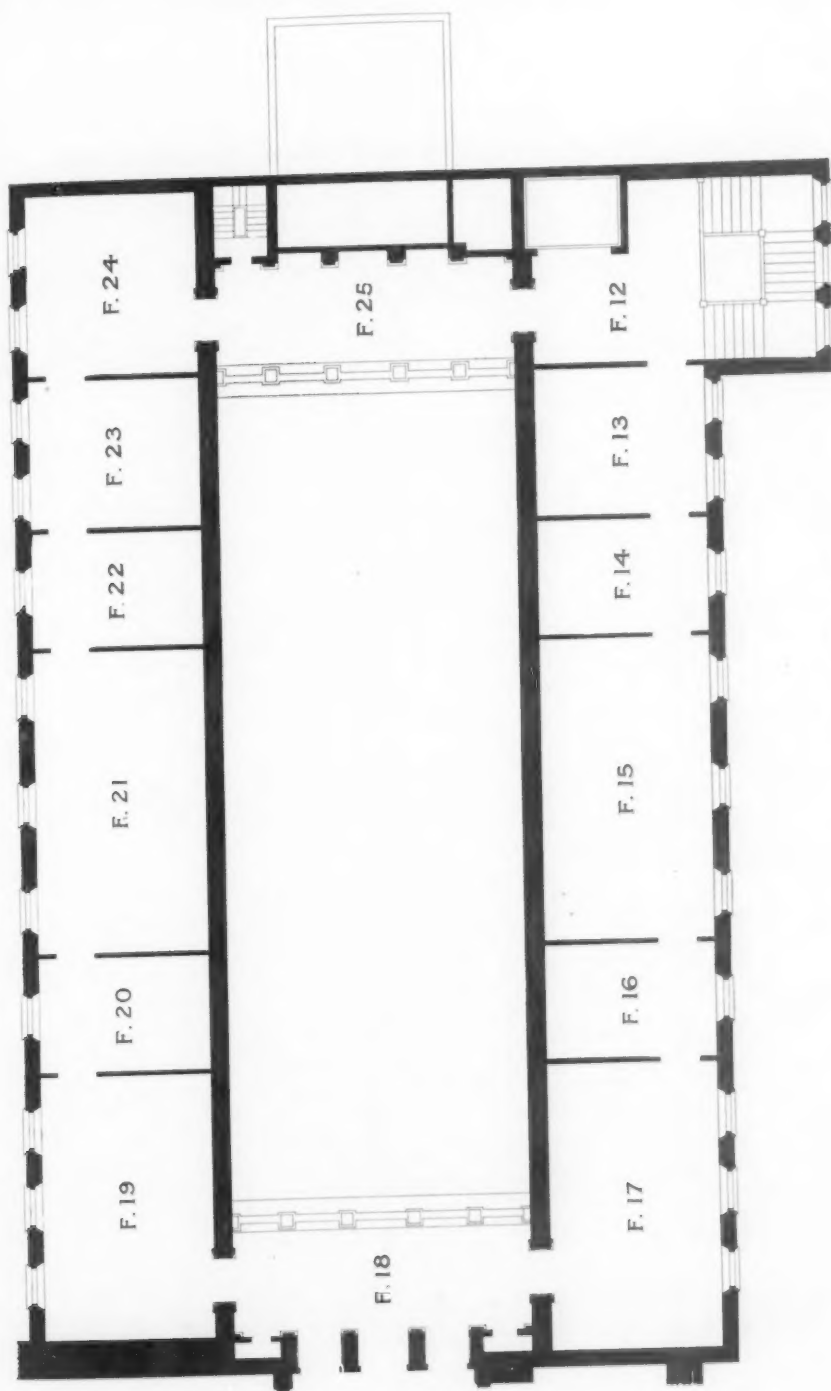
VIRGIN AND CHILD
ATELIER OF VERROCCHIO

THE METROPOLITAN MUSEUM OF ART



WING F. FIRST FLOOR

THE WING OF DECORATIVE ARTS



WING F. SECOND FLOOR

